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VOL. I. LIST OF SUBJECTS.

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FRONTISPIECE—NORTH TRANSEPT, WAITING FOR THE QUEEN.

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XXII. TURKEY, No. 4 :—

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XXIII. TURKEY, No. 5 :—

OBJECTS PROMINENT.—Case of Embroidered Goods—Tables in Alabaster—Assortment of Antique Silver Cups and Saucers—Silver Coffee Urn—Turkish Tents—Ostrich Wing—Embroidered Saddles and Trappings.

XXIV. CHINA :—

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XXV. AMERICA, from the North-west End :—

OBJECTS PROMINENT.—Water Vase, made of the Brick Clay, by Reid and Mosa—Chronometer—Sewn Bundle and Hanging Bell—Gravel Stove—Case of Chain American Newspapers—Rice Otis, from New Jersey; weight, 16,000 lbs.—Model of the "Falls of Niagara"—The "Rifler" Iron Truss Bridge, and Vulcanised India Rubber Trophy "Goodyear"—In gallery, Gray and Dodd's Organ, &c.—Polysentic Linen Department.

XXVI. FOREIGN NAVY.

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WAITING FOR THE QUEEN.

The sun rose bright on the morning of the 1st May 1851, substituting the brilliancy of an Italian sky for that canopy of mist which so continually hangs over the metropolis of England. The birthday of the Exhibition of Industry of all Nations had arrived, and from early day-break, the note of preparation was sounded, announcing the interest which all classes of the population took in the inauguration of that great undertaking.

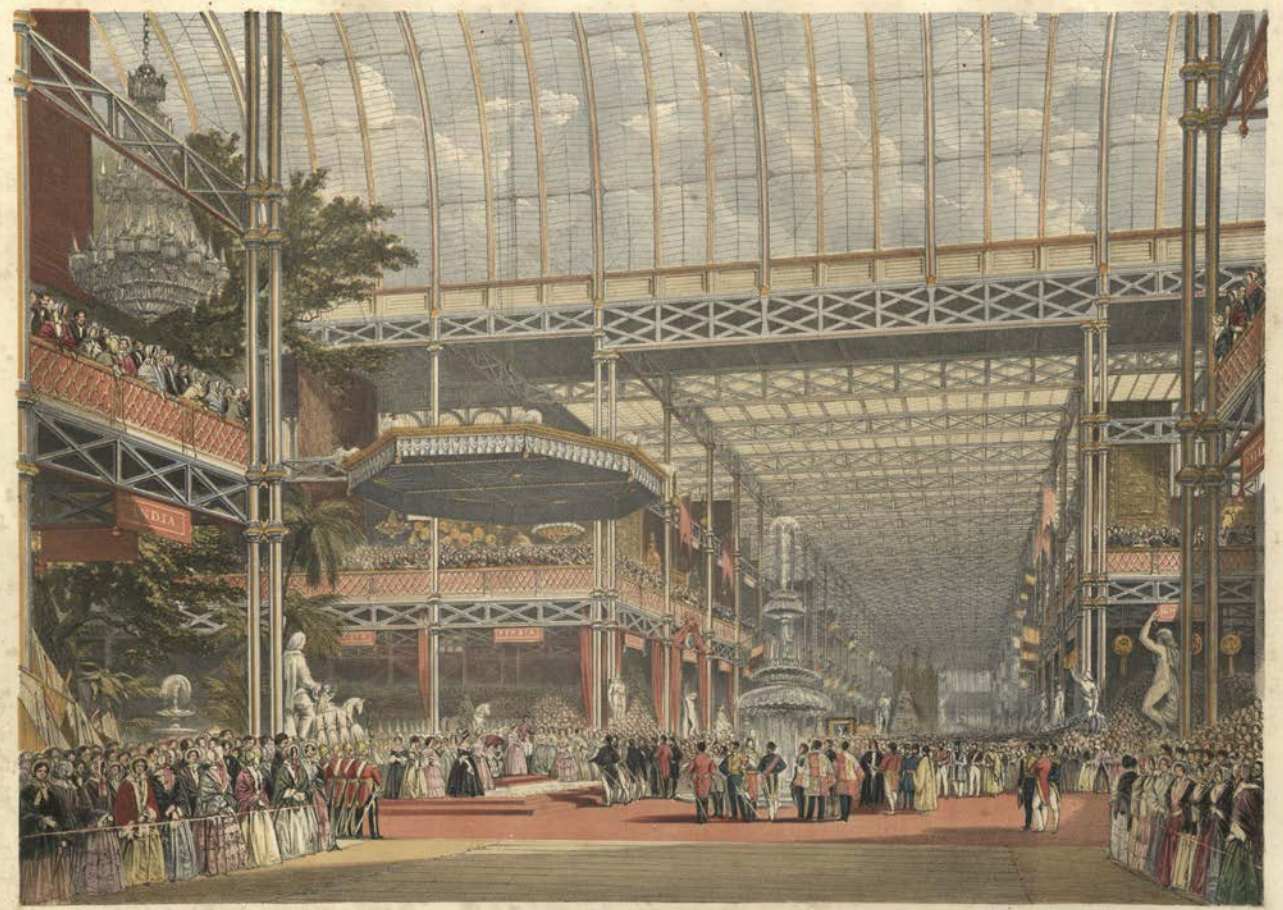
If a stranger, unacquainted with the cause of this unusual agitation, had found himself for the first time in the streets of London, on that bright morning, he would have been amazed at the unprecedented appearance presented by the modern Tyre: for the gates of the docks were closed, the voice of the steam engine was mute, the mansions of Lombard street were as empty as the palaces of Venice, and the immense population of the Capital were wending their way, in one uninterrupted stream, towards Hyde park.

A Palace realizing in its decorated architecture the most glowing conceptions of an oriental imagination, and gorged with treasures more costly than ever even the mind of a Monte Christo could have conceived, was thrown open to the public:—a Temple filled with inventions, the solutions of problems studied by myriads of intellects, teeming with fashions destined to satisfy the ever-changing caprices of the human will, and adorned with ideal works of art, attesting the existence of national and individual spiritualism, even in this utilitarian age, was reared up to Industry; and the beloved Sovereign of an Empire upon which the sun never sets, was to do honor to the realized idea of her Royal Consort, by opening in state the Great Exhibition of 1851.

Brilliant and solemn was the spectacle which is depicted in the accompanying plate. An assemblage composed of the magnates of England, and of Continental Europe, of the aristocracies of birth, of intellect and of wealth, was "waiting for the Queen." The talented orator astounding Parliaments with his eloquence, the wily diplomatist playing with the destinies of Empires, the illustrious in war, in literature, in science and in art, were gathered together upon that platform "waiting for the Queen." Around them and above them a girdle of female beauty, such as even the glowing pencil of a Sir Peter Lely would have failed to depict, encircled the building from north to south, and from east to west. The English gentlewoman, calm in the possession of her chaste and acrial loveliness, the animated Parisienne, rich in her indescribable grace, and the daughter of the South, with her restless and impassioned gaze,—each and all contributed their charms to lend enchantment to the scene.

It is related of one of the Kings of Spain, whose taste for the arts led him to expend immense sums for the embellishment of the Museo del Rey at Madrid, that he would pass whole days in the old curiosity shops of his Capital, alleging as his motive for so doing, that he considered the motley collection to be found therein, to be a truthful essay on the life of nations, a tableau many of the great events of history, and to be a poem more useful and valuable than all the writings of a Calderon or a Lopez de Vega. The contemplation of a Virgin painted by Murillo would plunge him into an ideal world peopled with saints; a statue by Michael Angelo would carry him back to those glorious ages when the arts flourished, pure and undisfigured, under the Popes; and the enamelling of a death's head by Benvenuto Cellini would remind him of the spirit of *la Renaissance* profusely infusing on the soil of Italy.

A similar effect must have been produced on the mind of many a thoughtful observer, standing in the Transept of the Crystal Palace, before the arrival of Her Majesty. At one glance, he could embrace the industrial position of the East, represented by the productions of India, Persia, Turkey, Egypt and China. In the gorgeous luxury of oriental habits he could trace the germs of the Mahommedan creed so grateful to the senses; and in the prim formality of Chinese manners he could detect the injunctions of Confucius against mirth and laughter; in short, in all these he could see the gradually fading image of the Past, whilst in the dazzling display of the contributions of our own land, of France, and of Germany, he could read all the glorious promises which these nations are holding out to the world, of a resplendent Future. Above all, in that vast concourse, he could behold the loyalty of the English people and their love for the Sovereign of their land, a love which was never more enthusiastically manifested than when Her Majesty's entry was greeted by the sublime music of our National Chant.


INDIA

GREECE.

In a novel called "Arria Marcella," lately published in France by Mons. Gautier, is a fanciful episode of a young man who visits the buried ruins of Pompeii, and falls in love with the beautiful form of a woman moulded out of a block of lava extracted from the resuscitated city. Half-cursing fate for merely placing within his grasp the cold passionless stone, robbed of its warm heart and lips which might invite and return a pressure, he reclines against the fragment of a prostrated column and falls asleep, revelling in the frenzy of his new-born and strange passion. In his dream the fossil town reconstructs itself; the broken porticoes are perfectly re-established; the white marble pillars rear their capitals, and again afford support to the architectural magnificence above them; in a word, walls, forum, temples and fountains—all are rebuilt, and the sleeper finds himself in the actual presence of the Roman town, in all the circumstantial reality of its existence 2,000 years ago: in fact the impression is so vivid and intense, that he even himself becomes an actor among the multitudes which again throng the streets and theatres, and again occupy the no longer voiceless chambers. Darkness vanishes, solitude is peopled: Pompeii no longer lays mournfully slumbering in her shroud, but has again started into life and youth, pure as before the Vesuvian torrent had consumed her: the needle of Time had gone back twenty centuries on the dial of eternity.

In the midst of this fantastically restored city our hero meets the graceful form, whose angelic loveliness, lastingly imprinted on the fragment of lava, had thrown him into such ardent reveries.—he finds Arria Marcella as startlingly beautiful as in the day when she was ingulphed by the sulphureous torrents of the volcano. He sees her with a rosy and life-like cheek, a sparkling eye, a sweet and tender smile; he speaks to her and tells her that it is his love, his frantic, unearthly love, which has recalled her to life: he inebriates himself, by her side, with the silver tones of her voice, and with the soft caresses with which, notwithstanding all her maidenly reserve, she cannot help rewarding the ardent expressions of his affection.

Suddenly, however, an aged man appears to interrupt the eager intercourse of the two lovers: it is Marcella's father. He approaches and gazes on the happy pair, who seem moulded for one another, and who are yet in reality separated by 2,000 years. He entreats his child to leave the young man's side, not to drag the living from their sphere, and to let her lover return to the life which God had appointed him to lead. But all in vain; Marcella with the common wilfulness of youth refuses to obey the old man's commands, when he stretches forth his attenuated hand and touches her—the graceful draperies which enveloped her form fall, her laughing voice is hushed, and the nocturnal visitor sees only by his side a heap of crumbling ashes, mingled with a few calcined bones, and the abodes of art, of luxury and of taste, whose resurrection had been so strange, again become the tombs of their momentarily-waked residents.

It was with feelings of a nature somewhat similar to those which animated the enthusiastic fancy of Arria Marcella's lover, that we wandered into the small space devoted to the display of the articles contributed by Greece to the Great Exhibition of 1851. Her contributions were so few, so inferior to the gorgeous and dazzling collection which we may conceive she would have produced, had the Exhibition been held in the glorious days of Pericles, during whose brilliant reign Athens gloried in the name of "the country of literature and the arts," that we longed to throw back the shroud of years and reinstate the land that once was "Freedom's home or Glory's grave" in the mighty rank which she held before her downfall: to disinter the noble Past, and in its effulgent lustre, to dissolve away the ignominious Present. Could our dream have been realized, and could Greece have gathered the world around her to admire her revival, we might all then have enjoyed the exquisite happiness, short-lived though it might have been, which crowned the passion of the ardent enthusiast, who could not have desired the animation of his Marcella of stone with greater eagerness than we do the restoration of the glory of Athens.

As we traversed the aisles of the Crystal Palace there was much of sobering and humbling thought, when we looked calmly about us, after the first bewilderment which the gorgeous display of the collective industry of the world was calculated to produce, to remember that England perhaps only now holds that rank among the other nations of the world which Greece held centuries ago. It is Commerce which has put into the hands of northern Europe, whose inhabitants clothed themselves in skins and painted their naked bodies with woad, all the arts, the inventions and the comforts which then exclusively flourished in the south, and were enjoyed by its people alone. Greece was the first European country who prided herself on her civilization, her literature and her industry, and the monuments which she yet retains in every branch have shed a glory upon her sons that almost obscures their military fame—and what is she now? That very Greece had the smallest display in the Exhibition of 1851: her power, her riches, her glory had dwindled, so that she was not ashamed to send, in reply to the courteous invitation addressed to her by England, whom she considers a Protectress, a few boxes containing only some specimens of raw produce, with three contributions to the fine art department, unworthy of this once renowned country. From these facts the lesson which we learn is that there has been a steady march northward of commerce and her concomitant power and glory, and that ruin seizes those whom she abandons:

> "More unsteady than the southern gale,
> Commerce on other shores displays her sail;
> And nought remains of all that riches gave
> But towns unmanned and lords without a slave."

GREECE.

RUSSIA.

From the opening of the Exhibition until the middle of June 1851, the Russian Department was the most unattractive on the Foreign side of the building. To the visitor who had recently left the gorgeous Sevres court, or had just returned to the Nave after contemplating the masterpieces of the Milanese Sculptors, the scantily filled area allotted to Russia seemed as barren and uninviting as the wastes of Siberia must appear to the traveller who has been dwelling amid the richly varied landscapes of Southern Europe.

At length however the day arrived when the commercial and artistic resources of Russia were to attract as much attention amongst the thronging multitudes in the Crystal Palace, as its political position does amongst the Cabinets of Europe. Novelty was the great feature of the Russian collection, and for this attribute it was mainly indebted to the articles in Malachite, exhibited by the Messrs. Demidoff. The Roman and Florentine Mosaics, which adorned the Italian Department, were familiar objects to the accomplished traveller and patron of the Fine Arts, and although the Malachite ornaments which enrich the various Palaces of the Continent had long attracted admiration, yet the inlaying of this mineral had never been carried to such perfection, and developed on so large a scale, as in the specimens manufactured at the Works of the Messrs. Demidoff at St. Petersburg.

Malachite is a green carbonate of copper, the residue of a cupriferous solution, and which, in accordance with the mysterious laws of nature's geometry, assumes the crystalline structure of stalagmites. It was long thought that this rich mineral was to be found exclusively in Siberia; but since 1845, when the great impulse was given to copper mining in South Australia, some very fine specimens of the blue and green carbonates of copper have been discovered in the Burra Burra mines.

The best kinds of Russian Malachite are extracted from the Nijny Tagilsk copper mines of the Messrs. Demidoff, on the Siberian slopes of the Ural mountains. These mountains, which form the north-eastern barrier, or *girdle* as the Russian word signifies, between the European and Asiatic possessions of the Emperor of Russia, are, in a geological point of view, the most interesting in the world. Amongst their other mineral productions are reckoned gold, silver, platinum, copper, lead, diamonds, jasper, and porphyry.

The manufacture of the Malachite doors, which form so prominent a feature in the accompanying plate, is said to have occupied thirty men working day and night for a whole year. The inlaying of this mineral is a most tedious operation, and it is curious to contemplate the patience displayed by the rude workman of the North, who flings away piece after piece until he at last meets with one of the suitable hue, and intersected by the proper veins, beguiling meanwhile the monotony of his labour by humming one of the national ballads of his country.

The jewellers of St. Petersburg enhanced their world-wide reputation for elegance in design and superiority in the setting of precious stones, by the splendid diadems and other jewels, which were the cynosure of all eyes, and pronounced by the fairer portion of the community, the best judges in such matters, to be exquisitely tasteful.

All classes of society in Russia have a fondness for ornaments, and the merchant's wife at an early hour in the day will be found adorned with rings, bracelets, and necklaces, many of which amongst our middle classes would be considered

"An India in itself."

It is related of the late Emperor Alexander, who was considered an excellent judge of female loveliness, that he seriously objected to any of the high-born ladies of his court,

"The trembling lustre of whose hair
Was radiant, radiant gold,"

encircling their light coloured tresses with a tiara of diamonds. He considered that the brilliant effect of these gems was only shown to perfection when contrasted with the glossy brightness of raven locks. This fact was, however, not stated by the present Emperor's jeweller, who was the principal exhibitor of the magnificent tiaras of diamonds, mingled with emeralds and opals of the largest size, and the fair-haired beauties who came to admire his sparkling works were left to follow their own taste, and were not called upon for their opinion on the justness of the Czar's invidious distinction.

RUSSIA.

NORTH GERMANY.

The five great Northern States of Germany were very small contributors to the Exhibition. Hanover was represented by ten exhibitors, who supplied specimens of some of the productions of the kingdom. Although mining is the most extensive branch of Hanoverian industry, and silver, copper, and lead are found in large quantities, no specimens were exhibited; and it appears that the fault was to be traced to the Government, which retains the few mines actually at work in its own hands, instead of farming them to private speculators, who would have a greater stimulus to increase their productiveness, and who would employ a larger number of workmen. Thus it is that many existing mines in the Upper Harz, the produce of which might enrich the kingdom to a very great extent, and give occupation to the inhabitants, are left unexplored, to languish and decay. The only natural production exhibited from Hanover was asphaltum, one of the varieties of bitumen, of which there were samples in a raw state, and also prepared for covering roofs and pavement, for which it is very extensively used.

Among the few manufactured articles must be mentioned the lustre, in gilt bronze, which forms a prominent feature in the accompanying Plate. It was made to hold sixty candles, and though apparently too elaborate and heavy, when lighted it proved a very handsome piece of furniture, and deserved to be adopted by the Fine Art Class. Under this head, and in the same metal, was a bust of his Majesty Ernest Augustus, the late King of Hanover, and a statuette representing the painter Holbein. The most interesting of all the contributions, however, was an electro-magnetic telegraph, with the exhibitor's additions and improvements on the system of the American Professor Morse. It was a variety of the Registering Telegraph, and its peculiar arrangements may be thus described: a long strip of paper passed slowly from off a paper roller on which it was wound, under the point of a pencil, which was in connection with an electro-magnet: a straight line was in this way traced on the paper as it was unrolled, until an electric current through the wire, threw the magnet into action and changed the position of the pencil. A sign was thus made on the paper, and it must be apparent how easily this principle, once attained, can be put into practice for communicating intelligence.

From the other States two contributions must be noticed: the first on account of its local interest, the second because of its absurd incongruity. An exhibitor from the Grand Duchy of Mecklenberg-Schwerin showed a distilling apparatus, which formed a very appropriate link between the collection of different kinds of charcoal and the pyroligneous acid, which is produced by the distillation of wood, and is used in medicine, chemistry, and in the arts; while from Oldenburgh was sent a model of the famous Castle of Heidelberg, carved in cork! The material was an ignominious one in which to represent these stupendous ruins. The mind which could wander back into that vast area of the architecture of all ages, where every stone seems to whisper the history of a fallen empire, and where man feels overpowered with awe, as he beholds the mighty tomb where past power and magnificence lie buried, was indignant at the desecration, and would hardly stay to bestow a scornful smile on the artist's work.

The contributions from the Hanse Towns (included also in this Plate) were very varied. The brass-wire cages were sent from Hamburg, and were intended for parrots and other large birds. On the same stand may be remarked a small picture in a very elaborate frame: this was a portrait of the Queen and of his Royal Highness the Prince of Wales, embroidered in hair. The minute stitches of the work proved that the executor had a capital eyesight, but it is doubtful how far her Majesty was flattered by the likeness to herself. Quite forward, in the main avenue, was a Phaeton, of which the panels were in rosewood, much carved, and the springs in bronze.

The eye of the lover of legends and romance wandered away, however, from all these objects, and after one glance at a very good bas-relief in plaster, illustrative of Northern Mythology, fixed itself long and admiringly on a graceful model by which the Exhibitor had attempted to define the form and paint the beauty of the far-famed Lorley. For the information of those not learned in the legends of the Rhine, it may be as well to state that near Coblentz lies a sharp, oval-shaped rock, which juts forward into the Rhine at a spot where the current is excessively rapid, and thereby causes, at its base, the formation of a whirlpool of considerable extent. The legend says that the Lorley, a beauteous syren with golden locks, sits mournfully on this rock, striking a small harp, from which proceed sounds so harmonious and entrancing, that mariners are irresistably forced to raise their eyes and gaze on the syren's face, neglecting thereby to take the requisite precautions against the dangers of the flood. Sweetly and softly she sings—nearer and faster dashes on the sailor—until, at last, amidst a burst of triumph and derision from the Lorley, he is engulphed within the vortex and is seen no more.

NORTH GERMANY

HOLLAND.

To the lover of the picturesque, the aspect of Holland is exceedingly uninteresting. Viewed from the top of a tower or spire, the country appears like one vast plain diversified by neither mountain or hill; its surface being intersected by an immense network of canals, which are there as numerous as roads in England, the purposes of which, indeed, they for the most part, answer. There are, however, some features of interest which relieve the dull monotony of this prospect; in the south and central provinces, rich meadows of wide extent and of the most beautiful verdure, are seen covered with large herds of well-fed cattle, the rearing of which is a much more important source of national wealth than tillage; in the north, especially, are numerous lakes, clusters of trees, and in the vicinity of the large towns, elegant villas, surrounded with gardens and parks, decorated with busts and statues.

The Government has long been anxious to encourage manufactures, and as no country can display more striking proofs of the energies which man can exert in overcoming the physical evils or difficulties of his situation than Holland, whose bulwark

> "Spreads its long arms around the watery roar,
> Scoops out an empire, and usurps the shore,"

there is every reason for affirming that the same success will now crown the spirit of industry displayed by the Dutch, which attended the construction of those stupendous dykes for shutting out the sea, which extend throughout the provinces of Friesland, Zealand and Guelderland, and in general wherever the coast is not protected by a natural barrier from the encroachments of the sea, which is above the level of a considerable portion of the country.

The collection sent to the Great Exhibition from the Netherlands was valued at about £6,000, and comprised objects which represented every class of raw produce and manufactures. Among the chemical substances may be remarked, a newly invented colouring matter, the Polychromate or Chrysammic acid, which is produced by the action of nitric acid upon powdered aloes. Obtained by this process, Chrysammic acid appears in golden crystals, and its compounds are remarkable for the brilliancy of their colour: specimens of dyed silk were shewn as examples of the several different colours which the acid appears capable of communicating, without any other colouring matter, but simply by the application of various corrosive processes.

In the Machinery department was a very ingenious apparatus, exhibited by Mr. G. Goosseus, the Commissioner for the Netherlands, for the manufacture of percussion caps. This machine was completely automatic, producing eight thousand caps an hour; in a single operation these caps are loaded with fulminating powder, pressed, covered with varnish and exposed to the air to dry. Among the philosophical instruments was to be seen a dynamostater, to be used as a dynamometer for ploughs. The dynamometer is an instrument intended to measure the muscular strength of men and animals; in drawing a burthen which encounters a variable resistance, such as a towed ship, owing to the changes in the hygrometric condition of the atmosphere, these ordinary spring dynamometers are found incapable of procuring the required indications; in many cases also, their sensibility is insufficient to shew the alterations of straining which follow in quick succession: the inventor of the dynamostater, Mr. Cavaux, asserted that his instrument supplied all these deficiences.

A large folding fire screen, ornamented in the Chinese or Japanese style, formed the most remarkable object among the furniture exhibited, and in which the execution of the various details was excellent. In their Report the Jury remark the redundancy and inappropriateness of much of the ornament applied to the European specimens of Japan ware, and direct attention to the better examples of this work from Japan and China, where, in the subordinate parts, the ornament is kept subdued and simple, thereby giving more effect to the principal features.

The celebrated Dutch setters of precious stones were represented in the Exhibition by M. Romain alone. His contribution consisted of a beautiful *corsage*, made of rose diamonds and pearls of fine quality, arranged in the form of flowers and scrolls, around a portrait painted in enamel. It was so constructed, that it could be divided into three parts by the alteration of certain clasps, and worn either as a stomacher, a head-dress, or a chatelaine. Two very valuable additions were made to this department by the Duke of Devonshire and Mr. A. J. Hope, M.P.. His Grace exhibited a very interesting work of jewellery made to commemorate the reconciliation of two noble Dutch families many years back, who were before in fierce enmity. It was in the form of a hawk, and of the size of the living bird, studded all over with various fine gems, rubies, turquoises and amethysts; and within was contained the gold drinking cup from which the hostile Counts pledged each other at their reconciliation. Among the jewels in the fine collection contributed by Mr. Hope was the largest known pearl in the world, resembling somewhat in shape a clenched fist; the handle of Murat's sword made of a single beryl, which was an exceedingly interesting relic of the handsome soldier; and a sapphire having by candlelight the colour of an amethyst, being the identical "Saphir mervilleux" formerly in the possession of Philippe Egalité, upon which was founded one of the beautiful tales by Madame de Genlis.

HOLLAND.

BELGIUM.

The important position which this country has occupied in the political, military, commercial, and agricultural history of Europe—its former celebrity in manufactures and the fine arts—and its present rapid progress in every industrious pursuit and social improvement, gave a peculiar interest to the contributions received from upwards of five hundred exhibitors. These productions furnished a very complete view, not only of the state of manufacturing industry, but also of the material operated upon; and this was doubtless due to the fact, that the idea of the Exhibition was by no means new to the Belgians, who have sustained and encouraged for many years the progress of science, learning, the fine arts, and literary taste by numerous national exhibitions taking place alternately in Brussels, Antwerp, and Ghent.

The accompanying Plate represents that portion of the Main Avenue of the Building which divided the space allotted to Belgium into two wings, and in which were grouped the contributions of the distinguished sculptors who sent their works to the Exhibition. The chief feature of the Belgian School of Sculpture is a tendency to the picturesque, which is in conformity with the whole character of the nation in art; but though in many ideal subjects the effect of this treatment may be very attractive, yet in those in which the movement must be depicted as bold and natural, the sculptor falls into an affectation of it insensibly to himself, following in the steps and imitating the style of Canova. This want of reality was very apparent in the colossal figure of Godefroy de Bouillon, by E. Simonis, which was, however, placed too near the spectator to appear as the artist designed it. He was represented on horseback, grasping a standard in his right hand, and raising it high above his head; while, by the expression of his countenance, which was full of life and animation, he appeared to be invoking the blessing of Heaven on the sacred emblem which was to lead his army to Jerusalem. The careful execution so apparent in the rider was, however, sadly wanting in the horse, which was clumsy in the extreme. It seemed as if the artist had taken for his model a specimen of the heavy Flemish breed, and exaggerated all the outlines so that there might be no want of proportion between the rider and his steed. Although Mr. Simonis may have departed too far from nature, his wish, in the execution of this work, was to compensate for the optical diminution which causes statues placed in the open air to appear meagre and deficient in mass. After this explanation, every one was ready to bestow almost unbounded admiration on the whole character of the figure which so ably represented the "Baron of the Holy Sepulchre," whose lofty and animated expression was well calculated to carry back the spectator seven hundred years, so as to imagine himself in the very presence of that noble leader of the First Crusade who refused to wear the diadem where the "King of Kings had received a crown of thorns;" but this unhappy departure from the principles of Plastic Art could not be overlooked in the awkward steed, a side view of which revealed two parallel lines, which would have been carefully avoided even in a child's toy. This work was cast in plaster from the original one in bronze, which is placed in the Place Royale at Brussels. Mr. Simonis was eminently successful in a small statue which was placed at the foot of the group which has just been described; and in the class of subjects called "Genre" there was scarcely anything in the Exhibition to equal it. It was called "The Unhappy Child," and represented a little fellow who by his vigorous blows had broken the vellum of his drum: the miserable expression of his face was so natural, the eyes closed and the mouth opened to its full extent, that it seemed almost surprising that the cry of anguish was unheard.

M. Jehotte, an artist of considerable merit, exhibited a statue intended to represent the torments of Cain overwhelmed with the curse just pronounced against him by Heaven, when he said unto the Lord, "My punishment is greater than I can bear." The attitude of the figure seemed, however, to be rather that of the murderer horror-stricken at the sight of the dead body of his brother, the very consciousness of his guilt rendering him unmindful of the punishment, and crying,

> "Pain, heap'd ten hundredfold to this, were still
> Less than thine, by ten hundredfold, to bear.
> Thou were these lead-like tons of sin, that crush'd
> My spirit flat before thee."

Leaving the statues of Venus, Psyche and Cupid, &c., which are prominently represented, and in a great measure tell their own story, we must bring forward a group by G. Geefs, called "The Lion in Love," which allegorically represents the power of beauty over savage nature. The monarch of the forest, unable to resist the seducing loveliness of a nude female who is seated on his back and fascinating him with her eyes, is quietly submitting to be deprived of his claws. To explain the illustration were the lines—

> "Amour, amour, quand tu nous tiens,
> On peut bien dire—adieu prudence."

The group was in plaster, and the execution was soft, pleasing and very careful.

All the artists, of whose works we have been giving a description, received medals from the Jury of the Fine Art Class; and though, perhaps, they were not in every case adequately represented by their contributions, justly might Belgium be proud of the position into which she was raised by them.

GALLERIE S.
BELGIUM
BELGIUM
STAIRS TO GALLERY
INAUGURÉE EN BRONZE

BELGIUM

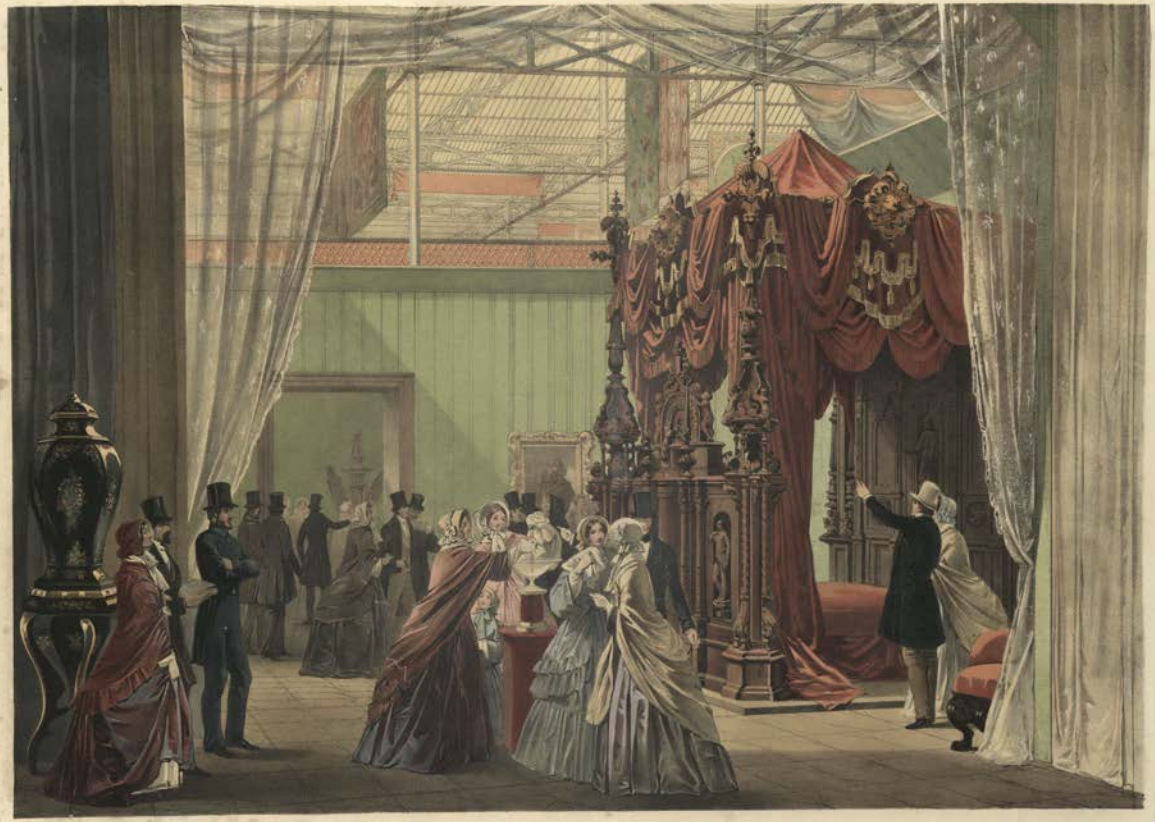
AUSTRIA I.

The suite of rooms containing the articles contributed by Messrs. C. Leistler and Son of Vienna, was a very interesting feature in the Austrian department, and presented an imposing picture of the luxurious furniture of the nobility of Austria. In each of the four rooms the flooring was inlaid on the principle of what is called, in cabinet-work, marqueterie, only on a bolder scale: woods of different colours being cut to pattern and inlaid one in the other, or so arranged as to produce a very beautiful effect for floors. On entering from the Transept the first division was furnished as a dining-room: it contained a table made of zebra-wood, long enough to accommodate forty persons, a set of thirty-six chairs, and a sideboard. Next to this was the drawing-room, containing several small and occasional tables, a very prettily designed revolving picture stand, easy chairs, and two loo tables, of which the larger measured eight feet ten inches in diameter, and was said to be made of a single piece of zebra-wood. On the north side was a handsome mahogany folding door, leading to the bed-room, which attracted more attention perhaps than any of the other apartments, as it contained, besides many articles combining elaborateness of manufacture with fitness and comfort, an immense state bedstead, eleven feet long by nine feet wide, and thirteen feet high, sumptuously carved in zebra-wood. Although every portion of this bedstead was an isolated beauty, and every part was grouped with admirable skill to obtain relief by shadow, it was impossible to say that it combined the requisites of a first rate piece of furniture—namely, lightness, elegance and durability. The canopy, in which the most horrible torments of nightmare seemed to be lurking, was like a vast cavern roof; indeed, as a whole, the bed appeared just fit for a *parvenu* Cræsus, who has more money than taste, and looks upon quantity as more valuable than quality.

Mr. Redgrave, R.A., than whom we can find no better authority on all matters relating to design, thus expresses his opinion with reference to this cumbrous mass of rich material: "The bed looks more fitted for a corpse to lie in state on than for a place of repose: it is a congeries of parts without an object: the footboard is so high and solid that it shuts in the sleeper as in a prison, and completely impedes the free circulation of air: the footposts rise from massive purposeless bases, and dwindle into mere sticks as they approach the heavy canopy; the wood selected is unsuitable for carving, its party-coloured grain blurring the ornamental forms."

In the library, which was the fourth and last room of the suite, was placed a gothic book-case, carved in oak, presented to the Queen by His Majesty the Emperor of Austria. It was designed by M. Bernardo di Bernardis, Architect, assisted by M. Joseph Krauner of Prague, and its construction was light and elegant. It was partly filled with some very fine specimens of Austrian bookbinding, the most remarkable of which were those exhibited by M. Habenicht of Vienna, consisting of three albums of the most costly and elaborate description: one was in dark blue velvet, with silver mountings; another in green, with delicately pierced work in ivory; and a third in tortoiseshell, with gilt and silver inlaid embellishments. These very beautiful covers were from designs by Professor Raesher, and were of superior workmanship.

We must not leave this department of the Exhibition without mentioning the Eau-de-Cologne fountain, which is so prominently represented in the accompanying plate. This delicious perfume was so liberally distributed, that the supply in charge of the attendant was exhausted before the jury had made the awards, so that only the residue left in the fountain was submitted to them. As the specimen had evidently lost much of its perfume from exposure to the air, the reporters, at the request of the Austrian Commissioner, Mr. Charles Buschek, and with the sanction of the Executive Committee, examined, subsequently, a fresh sample, which was taken from a cask of Eau-de-Cologne which had remained under the care of Her Majesty's Customs, and which had been overlooked by the attendant. This sample was found to be equal in quality to the Eau-de-Cologne contributed in other departments by three other persons, each bearing the same name as the liberal exhibitor in the Austrian furniture court—namely, Jean Marie Farina. All four Farinas claim to be the original, and it appears that speculation is carried to so high a pitch in Cologne, that any child entitled to the name of Farina is bargained for as soon as born, and christened Jean Marie: at times this event is even anticipated.



AUSTRIA N°1

AUSTRIA II.

The Milanese Sculpture-room in the Great Exhibition has been so much abused by many well qualified to pass an opinion on the merits of the groups which it contained, that it requires some boldness to express admiration for any particular statues, lest we should thereby expose ourselves to the charge of ignorance or want of taste. It has even been said that the clever way in which the gallery was darkened had for its object the concealment of many instances of careless execution from the eyes of the public, who, it was thought, would not, in general, give themselves the time or the trouble to think much about it. We would fain hope, however, that those who expressed their opinion that in the best examples in the room there was scarcely a feeling or appreciation of the word beauty, and that conceptions of the very worst character abounded, were merely rival sculptors, actuated, no doubt unconsciously to themselves, by a slight feeling of envy while passing their judgment; and that the masses who crowded in a continuous stream into the Austrian Sculpture-room, rendering an examination, and even an entrance, a matter of considerable difficulty will, in memory, look back with pleasure on those pieces of sculpture which have been selected to form the subject of the following remarks.

It was somewhat a melancholy sight to see a whole gallery of statues, the works of Italian artists, exhibited under the Austrian flag, and guarded, as it were, by a bronze figure of Marshal Radetsky, leaning on his sword. Well may Lord Byron's lines be applied to Italy, still fair, but now fallen,

> "Enough—no foreign foe could quell
> Thy soul, till from itself it fell;
> Yes, self-abasement paved the way
> To villain-bonds and despot-sway."

Raffaele Monti, of Milan, exhibited several works. Eve who, after the fall, arrived at the full consciousness of her crime, sat "silent, and in face confounded," was beautifully conceived and carefully executed. The "Two girls fishing" formed a delightful group: but we think the expression of the upright figure almost too divine, considering that it was a portrait; but this remark is perhaps invidious or unjust, as the Minna or Brenda, whom it represented, may have had that pure and angelic face. There was however another statue by Monti, which was more generally admired by the public than either of those alluded to: it represented a girl kneeling, with a thin veil thrown over her face. Many spectators were completely deceived by the effect produced, for the folds of the veil were so truthfully sculptured, and the features beneath so delicately shown, that the first impulse was, invariably, to lift off the gauze which seemed to have been placed over the work as a protection from dust. A severe, correct and highly refined taste would, of course, at once pronounce this innovation, an entrenchment upon the artificial and meretricious; but it had its admirers among those who did not think that the artist had renounced the only means by which beauty, character and expression can be distinctly rendered in the countenance. The workmanship was dexterous, and we do not think that it showed want of taste, to deviate from the old principles of art, as practised by the Greeks, and to ramble from the path of those who confined their work to an undisguised representation of the human features.

The "Fainting Ishmael," by Strazza, represented the "Son of the Bondwoman," left lying in the desert and perishing with thirst. The figure was such a truthful copy of attenuated nature that it almost conveyed the idea of its being a cast taken after death; it was painful to look upon the form so expressive of loneliness as well as suffering, for the dying boy is represented without his mother, whose agonized sympathy for her child must add much to the pathos of the story: we think this omission was a mistake. The same subject was, with respect to this latter point, better treated by Emanuel Max, of Prague; in his group Hagar is represented with her hand thrown open, as in the act of supplication, and resting upon the bosom of the prostrated Ishmael, whilst the steadfast and imploring look which she directs to heaven reveals her helplessness and her anguish.

Innocenzo Fraccaroli, of Verona, showed a statue of David in the act of slinging the stone at Goliath: the figure was spirited, and the features had a lofty expression. But this sculptor's master-piece was the "Wounded Achilles," whose attitude was striking and effective, whilst the expression of pain and horror in the face, as the hero views his wounded heel, was well depicted. The statue showed such a thorough knowledge of anatomy, and such a clear decided style of modelling, that it has been suggested to have a cast of it placed beside the antique statues in the Royal Academy, as it would lose nothing by the contact, and the students might be the better for it. The value of accessories, which, when chosen with judgment, always help to carry out the effect, was well understood by Fraccaroli; the drinking cup at the feet of Achilles, was all that was needed to suggest the scene of the event.

A somewhat colossal bust of the poet Vincenzio Monti deserves attention before we leave this subject. It was the work of A. Sangiorgio, of Milan, who showed a very spirited conception in the masterly and careful execution of it. The head seemed in fact to be pregnant with the poetic spirit, now so finely tuned to the living thoughts of the age.

AUSTRIA. SCULPTURE.

ZOLLVEREIN.

The Zollverein, or "Great Customs' Union," is the most extensive of the three commercial groups into which Germany may be divided. It was constituted in the year 1820, on the invitation of Prussia, but the arrangements for perfecting the Union were in progress for many years, and only came into practical operation at the beginning of 1834. It was then that twenty-six states, forming the centre of the vast Germanic region, agreed to destroy all the custom-houses on their frontiers, and to give perfect freedom of intercourse to the subjects of the different governments. The free introduction of merchandize from foreign countries and the states not comprised in the Union is not allowed, and duties are collected at one uniform rate at custom-houses built on the exterior boundaries of the frontier-states. The Zollverein embraces an area of above 174,000 square miles, and is bounded on the north by the Kingdom of Hanover, the Grand Duchies of Mecklenburg Strelitz and Mecklenburg Schwerin, the Duchy of Limburg, and the Netherlands, and extends southwards as far as Switzerland and the provinces of the Empire of Austria.

Since the establishment of the Union, industry and commerce have been in a satisfactory state of progress; and notwithstanding the manifold impediments to trade under which the country laboured for so many years previously, the inhabitants became so well aware of the immense advantages they derived from a community of interest, that giant strides were made towards the improvement of all their productions, and when they were invited by England to enter the field of honourable competition, they found that they could place themselves on an equal footing with other nations which had for ages past enjoyed the blessings of which they had been deprived. There were upwards of 1700 exhibitors (nearly equalling in number those from France), and they filled a space of 77,184 superficial feet with many important and interesting contributions, the total value of which was about £61,000.

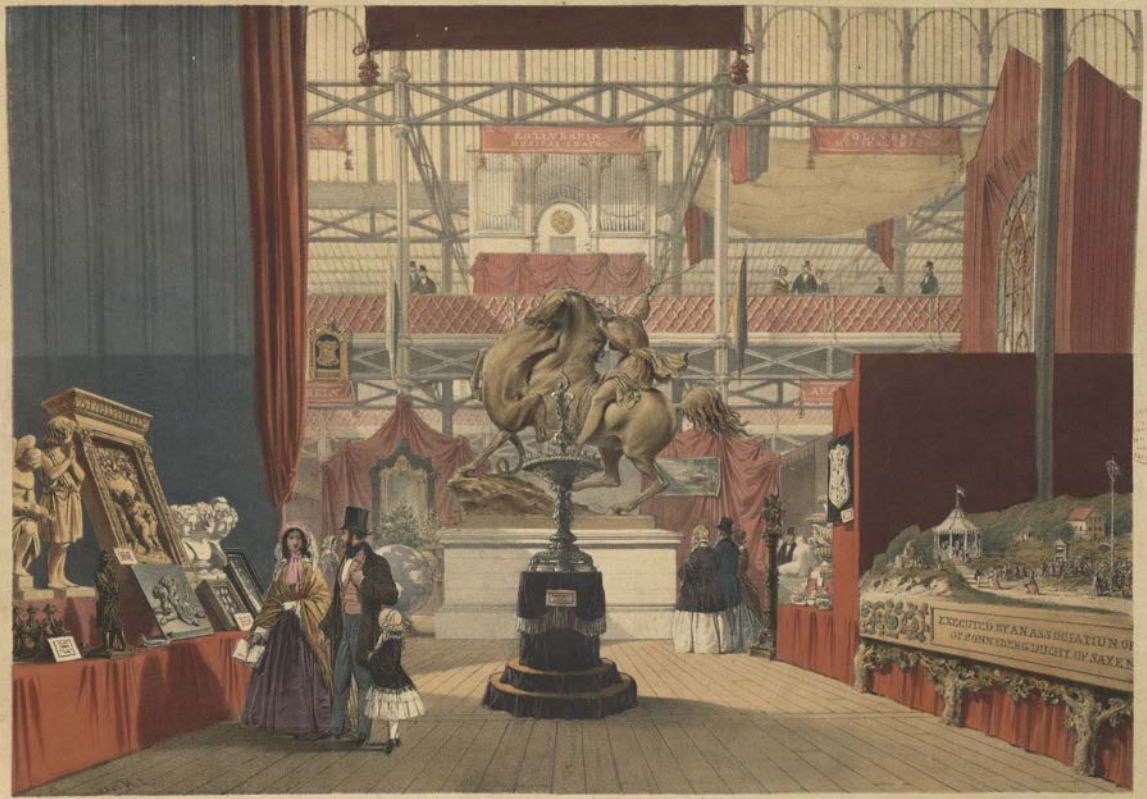
The objects included under the head of Fine Arts were such as will not soon be forgotten: many were of great beauty, and indicated elaborate care in the manufacture and finish.

The principal group in the accompanying view is the Amazon, by Professor A. Kiss of Berlin, and is so well known that it is hardly requisite to describe it. A tiger has just sprung upon the horse and buried its claws into his neck. The Amazon, surprised but undaunted by the attack, has her eyes fixed sternly on the wild beast, and firmly grasping her lance with her right hand, is thrown back from her seat to give greater force to the blow by which the contest is to be decided. This beautiful work, cast in zinc, and bronzed over by a peculiar process, the invention of M. Geiss of Berlin, was a copy of a group cast in bronze in 1839, presented by a number of amateurs to the King of Prussia, and placed by his Majesty's command at the foot of the steps in front of the Royal Museum at Berlin.

In the nave, at the foot of the statue of the Amazon, was placed a Globe in relief, 4 feet in diameter, on a pedestal. It was constructed of papier-mache; and in the execution regard was not only paid to the summits of the mountains, but to all highlands, rivers, and towns. In the globes which M. Kummer, the exhibitor, has made for the instruction of the blind, the names of the smallest places are also in raised characters; and these proved so useful, that the Prussian Government testified their approbation of the services of M. Kummer in assisting to ameliorate the suffering condition of his helpless fellow-creatures, by conferring a diplomatic title on him.

Messrs. J. Wagner and Son, jewellers, of Berlin, exhibited a table-ornament of oxidised silver, in the shape of a fruit-dish, on a stand 4½ feet high. The design is intended to represent the gradual attainment of civilization by mankind. A short description will perhaps not be uninteresting, as some of the ideas are original and clever. On the base, Man is represented in a nomadic state, his pursuits being confined to hunting, fishing, and cattle-breeding; Nature has not yet submitted to his will, and the Arts are still unknown. The stem is in the form of an oak, which, by reason of its utility in agricultural purposes, leads Man to gardening and the cultivation of the vine. With wine enthusiasm awakes, and the nobler works of Man commence; Architecture, the Arts and Sciences, Mining, Machinery, Trade, and Navigation, subject all Nature to his rule, insomuch that the pursuits of his forefathers (racing and hunting) become his pastimes. All is not yet, however, complete; Man has to obtain self-knowledge and a victory over himself. The artist has represented the attainment of this conclusion by a genius standing on a palm-tree, with a conquered serpent in his left hand, while with his right, he is raising a torch towards Heaven. On the cover of the bowl beneath are the words: "He who conquers himself, frees himself from the power which binds all men."

In the gallery was placed an Organ, by Messrs. Schulze, which occupied very little space, and was remarkable for its great power, delicacy of tone, and simplicity of mechanism; its chief peculiarity consisting in the deepness of the tones which it could produce, and in having an apparatus attached for accelerating the transmission of sound.


EXECUTED BY AN ASSOCIATION OF

OCTAGONAL ROOM.

THERE was perhaps no portion of the Foreign Department of the Great Exhibition which received a greater number of separate visits of inspection from each individual composing the many thousands of persons who daily crowded the crystal avenues, than that octangular space in which were so tastefully displayed the best productions of art which the German States composing the Zollverein could assemble together. Those who had travelled on the Continent and had developed their taste for the beautiful by the contemplation of the *chefs-d'œuvre* of foreign artists, found in this spot food with which to refresh their recollection of the magnificent Galleries of Munich, of Dresden and of Berlin, while to those who had never gone further than the National Gallery and the British Museum, and whose ideas of perfection were consequently limited to the Works of Art exhibited in them, the collection in the Octagonal room served to shew that somewhere at least, far away from England, were to be found a keener perception of beauty and form, and a superior taste in design, composition and ornamentation, not only in the larger examples of wood carving, bronzes and statuary, but also in those numerous small articles for which every nation is indebted to the increasing refinement of civilisation, and which, for want of a suitable expression in our own language, must be classed under the general head of objects of virtu.

At one entrance was placed a marble statue of a child reclining on a cushion; and as the position was very natural, and the face very roguish and pretty, it was of course always surrounded by a knot of unmarried ladies, who had made an immediate rush towards it, as if they wished it to overhear their "O! the little love," which they seemed to consider to be as much *de rigueur* on this occasion, as if it had been a real live darling exhibited to them. In a recess were several little house-clocks, each of them less than an inch in diameter, which were said to be exhibited as specimens of "beauty and execution:" but as each clock seemed to have its own notion about keeping time, the passer by wisely confined his admiration to the rapid motion of their diminutive pendulums, which generally excited a smile of amusement at their apparent hurry and industry. But we must not dwell on the ridiculous, when almost every part of the room, represented in the accompanying plate, was filled with the most beautiful specimens of works in gold, silver and bronze. Every eye was irresistibly attracted to a truly magnificent chess-board and set of men, exhibited by Messrs. Weishaupt of Hanau. The board itself was composed of alternate squares of tortoiseshell and mother-of-pearl, and was surrounded by a frame in silver and gold, ornamented in the *renaissance* style with enamel, precious stones and pearls; one set of the chess-men were made of gold, the other of silver, and were splendidly ornamented in the same style as the board. The contributors desirous of adding novelty to magnificence, carried out in this work the comparison which has been so often made between the vicissitudes and dangers of the human career, and the game of chess; and the selection which they made among the heroes and heroines who have figured in the past history of the world, for the purpose of giving them an opportunity of disputing and fighting their battles over again for an indefinite number of times, did credit to their judgment. The principal figures of each of the opposing sides were portraits of personages who really have played their part in the game of life; the two kings representing the Emperor Charles V, and Francis I, King of France, and the two queens Margaretta of Parma, daughter of Charles V, and Margaret of Valois, sister of Francis I.

Without moving from the spot where the chess-board was placed, the visitor had but to raise his eyes and gaze on all the dazzling beauties conspicuous in every article before him, to realize all that we have written above with regard to foreign taste in ornamentation. The paintings on porcelain by Messrs. Henneberg and H. Bucker, the statuette in bronze of Beethoven, the figures exhibited by Julius Franz, one representing Victory standing upon a rock and throwing a wreath to the conqueror, and the other, Victory writing down in the book of history the names of those victors whom she has crowned, which carried off a prize medal "for the scrupulous accuracy of their execution," and were afterwards purchased by the Queen, all contributed to render the Octagonal Room one of the most attractive and beautiful departments of the Exhibition, and certainly the most complete repository of Fine Art which had ever been seen in this Country.

FRANCE N°1

FRANCE II.

The accompanying Plate represents that part of the French Department which formed the entrance to the Sèvres Court, and contained the finest illustrations of French Sculpture which were sent to the Great Exhibition.

The statue of Phryne, in white marble, by J. Pradier, was a masterpiece of sculpture, uniting gracefulness of form, with beauty of feature. Phryne was a celebrated Athenian courtezan, mistress to the sculptor Praxiteles, and the French Artist succeeding in giving to his work that subtle refinement and sprightliness which corresponded with the name which he had bestowed on the youthful female figure. The chiselling of the surface was perfect, and the only fault which could be laid to the charge of the artist, was the bad taste of ornamenting the hem of the garment with a red border, and the fingers with gold rings, which contrasted painfully with the otherwise colourless marble.

So much vituperation has been bestowed upon the work of J. Clesinger, of Bésançon, that it becomes almost an act of audacity to praise even the excellent points in the masterly chiselling of the artist. His figure represents a Bacchante rolling in a state of drunken excitement on a bed of vine leaves and grapes. The expression of the face was beautiful, and the position of the hands, the cup and the fruit was very powerful, and the whole figure displayed a knowledge of anatomy which was not to be found in any other work in the Exhibition. The artist has been accused of allowing "his imagination to be perverted and degraded to the service of a low sensuality," while he only showed a want of judgment in the choice of a subject on which to indulge his fancy. Greek art has exercised its influence over the sculpture of every part of Europe, from the earliest period of its existence even down to the present day, and the materials of nearly all modern sculptors are drawn from Grecian mythology; is it then just to say that an artist's mind is "essentially gross, and saturated with vice," because he does not copy the Venus of Praxiteles, or the Minerva of Phidias—because he carves an historical reality in preference to a fabulous conception? Clesinger succeeded in faithfully representing a Bacchante, after the celebration of orgies in honour of the God Bacchus, of whom she was the priestess; had he wandered from the graphic descriptions of Ovid, he would have been as much blamed for his mediocrity, as he now is for his extravagance.

The sideboard carved in wood, by A. G. Fourdinois, was considered by the Jurors worthy to rank as sculpture. The four principal figures which adorned the pilasters, instead of being the ordinary repetition of the emblems of the four quarters of the globe, were representations of Tea, Coffee, Wine, and the Dessert, and the artist moreover succeeded in expressing clearly what each figure was intended to illustrate; altogether the work showed a happy invention, and great power of execution, and would be nearly faultless, were it not for the want of taste displayed in supporting such a mass of human figures and animals on the heads of six hounds, which all look as if they had been taught to remain in that stiff and unnatural position, and would run away as soon as they no longer beheld the whip.

"Le Premier Berceau," of Debay, represents Eve in a sitting posture, clasping her right knee with her hands, so as to form a kind of cradle of her lap for her two sleeping children, Cain and Abel. The great beauty of the group consisted in the countenance of Eve, which admirably expresses the tenderness of a mother, unwearied, while watching her helpless infants.

Close to this spot were exhibited an interesting group of objects from Algeria, which chiefly consisted of raw materials and produce. From the collection which was shown, the mineral wealth of the country seemed to be considerable. Vegetable productions, which will doubtless become hereafter valuable as textile materials, together with medicinal substances and agricultural produce were also well represented. Besides awarding medals to several individual exhibitors from Algeria, the Jury presented a Council Medal to the French Minister of War, for the part taken by him in exhibiting this valuable collection of raw products.

FRANCE, II.

Lyons is to France what Manchester is to Great Britain, and still maintains her rank as the first silk manufacturing city of Europe, notwithstanding the very active competition of Switzerland and England, who have entered the arena against her. Not long ago, people came from all parts of the world to purchase what Lyons and the neighbouring towns could alone produce, but now that England draws from her vast Colonial possessions the raw material in such great abundance, the struggle for supremacy has commenced. As yet France triumphs; a highly cultivated taste both in the combination of colours and the beauty of design in all its detail exercises a powerful influence over the demand and supply; but when once England has succeeded in educating her workmen, so that they produce designs which will carry off the *prestige* which now attaches itself to the productions of the looms of Lyons, the superiority of France will be at an end, and vain and fruitless will be her efforts to sustain the struggle against an empire which can produce cheaper and more abundant raw material, supposing the perfection of machinery and the excellence of workmen to be the same on both sides.

With one exception, silk weaving at Lyons is not conducted in large buildings or factories belonging to the *fabricans* (silk merchants), but, on the domestic system, in the houses of the master-weavers, each of whom has usually from two to eight looms, which, with the fittings, are his own property. He and his family work as many of these looms as they can, and employ *compagnons* or journeymen weavers for the remainder. The fabricans supply patterns and silk to the owners of the looms, to whom is entrusted the task of producing the web in a finished state. In the town of Lyons has been built an establishment called the *condition publique*, consisting of large warehouses, in which an even temperature and dryness are always maintained. All bales of unwrought silk which are intended for the trade are brought here, and as soon as they are considered to be reduced to an equable dryness, or, as it is called, submitted to the *condition*, they are weighed, and the result determines the market price. This proceeding has been found necessary, because the silk absorbs the moisture of the air so readily as to vary considerably in weight, according to the hygrometric condition of the atmosphere.

The Lyons silks were displayed in a series of cases which extended along the Gallery, nearly the whole length of the space devoted to the French department, and a careful examination of these gorgeous productions impressed every Englishman with the conviction that, however sharply we may be engaged in the contest with France, she still keeps in advance of us in all matters appertaining to taste and delicacy of colouring.

It is not possible here to give details respecting all the silks which deserved attention. From the richer portion may be selected the contributions of the Chamber of Commerce of Lyons, which consisted chiefly of pictures woven in silk; none claimed more notice, perhaps, than a portrait of Joseph Marie Jacquard, the inventor of the beautiful apparatus for figured weaving, which bears his name. He was born at Lyons in 1752, of humble parents, both of whom were engaged in operations connected with weaving; and though he had to struggle against much opposition from the Lyonese weavers, he had the satisfaction of knowing before he died, in 1834, that his ingenious invention had become extensively employed.

The chef-d'œuvre of the silk looms of Lyons was, however, the "Victoria robe," designed by Charles Candy, and was one of the greatest triumphs of industrial skill in the whole Exhibition. The design represented the appropriate emblems of England, Scotland, and Ireland—the rose, the thistle, and the shamrock—surrounded by the garter, with its motto, "*Honi soit qui mal y pense*," clearly and prominently woven, which united the group into "one harmonious whole."

In the accompanying Plate are represented some articles, chiefly appertaining to drawing-room decoration, which must not be passed over. The designs for this purpose in the French department were in great variety, and it was difficult not to appreciate the results of a refined taste and a rich fancy. The frontispiece, by M. Victor Cruchet, was a handsome piece of ornamentation in carved wood and *carton-pierre*; the subject of the design related to field-sports, and consisted of dead game, in well arranged groups, and illustrations of the chase. M. Ringuet-Leprince exhibited a drawing-room cabinet in ebony and gilt-bronze, with medallions in carved ivory; and an ebony table, inlaid with tortoise-shell, brass, silver and ivory, and ornamented in gilt-bronze, with nine historical portraits—Louis XIV. and his ministers Colbert and Louvais, surrounded by the great poets, philosophers, and generals of the age.

FOUDRINOIS
ENTREPRISE GÉNÉRALE
PARLEMENT DE PARIS
ASSEMBLÉE DES NOTABLES
443 NEW

SEVRES COURT.

The history of the manufacture of porcelain in France may be divided into two distinct eras; the first commencing in 1695, and extending over a period of about seventy years, during which the porcelain known by the epithet *tender* was fabricated: and the second beginning in 1768, after the discovery of a vein of clay at St. Yrieix, near Limoges, which brought about material changes, ending in the establishment at Sèvres of a manufacture of *hard* porcelain on a considerable scale.

A curious anecdote is related respecting this discovery: Madame Darnet, the wife of a surgeon residing at St. Yrieix, while wandering in a valley in the neighbourhood of that town, found a white unctuous earth, which she considered might prove a good substitute for soap in the washing of linen. With this object she shewed it to her husband, who immediately took it to a chemist residing at Bordeaux, and requested his opinion on the subject. This man, having heard of the researches which were being made to obtain a proper clay for the manufacture of *hard* porcelain, and suspecting that the earth submitted to him possessed the necessary qualities, forwarded the specimen to the chemist Macquer, at Paris, who was then occupied in experiments on the improvement of porcelain. Macquer pronounced it to be the true kaolin, and went himself to St. Yrieix for the purpose of ascertaining in what quantities the clay could be obtained. Having satisfied himself that a large vein existed, he established at Sèvres the manufacture of hard porcelain, which has now assumed a national character, and is carried on under the direction of the French government. The conclusion of this anecdote is not uninteresting. In 1825, an aged woman presented herself to M. Brongniart, who was then the director of the establishment at Sèvres, and supplicated him to bestow some temporary relief, to enable her to return to St. Yrieix, whence she had come. Having put some questions to her, he found that this woman was Madame Darnet, who had sixty years before discovered the precious kaolin of Limoges. The aid she had asked for was immediately given to her, and M. Brongniart afterwards obtained for her, from Louis XVIII., a small pension, which she enjoyed until her death.

All the Sèvres porcelain in the Exhibition was of the kind called hard, the other manufacture having been discontinued for the last fifty years: but, according to M. Ebelman, who, on the death of M. Brongniart, succeeded to the direction of the establishment, all the materials and processes for the fabrication of the *tender* porcelain are still preserved at Sevres, and it will be easy to reproduce articles made of the clay in use before 1768, whenever it is considered desirable to do so. The collection of paintings and vases exhibited by the National Manufactory of Porcelain and Stained-glass, at Sevres, was most valuable and splendid; with these magnificent productions England was not able to compete, notwithstanding the very great progress made in this country in painting on porcelain.

That portion of the French department in which this collection was displayed, also contained specimens of the tapestry produced at the three great national manufactories of France. That of Beauvais, established by Colbert in 1664, when the Louvre, the Tuileries, and other royal palaces, were receiving their rich decorations, contributed a variety of carpets in different styles, and materials for covering chairs, sofas, &c. In this manufactory a certain quantity of carpets is made for public establishments, and the surplus is sold, but at a price so large as effectually to prevent a very general demand for them.

The Gobelin family sold their carpet manufactory to Colbert, in the year 1677; foreign artists and workmen were engaged, laws were enacted for the protection and government of the establishment, and the chief direction given to the renowned artist, Le Brun, who caused tapestry to be made from the finest designs of the Italian painters. Specimens of velveted tapestry, called *de la Savonnerie*, were exhibited, and proved to English weavers that there is much yet for them to learn, before they can equal the magnificence of these productions. But let them learn, at the same time, what to avoid, as well as what to imitate, and consider, before they take a Gobelin carpet for their model, "whether or not the various scrolls, panels, flowers, mouldings, armorial bearings, flags, and other details of the carpet, are really fitted to cover a floor;—whether, viewing the question in a philosophical point of view as to the abstract question of beauty,—fitness in articles of use being an essential element—these objects are the decorations most suited to a floor or a ceiling. There can be little doubt that every unprejudiced mind would at once declare in favour of the ceiling, and that the artistic stumbling-blocks and pitfalls above enumerated would be better if fixed overhead, except from some latent fear that their own ponderosity would bring them down upon

the spectator." This idea may appear somewhat fastidious, but it emanates from one eminently qualified to express an opinion on the subject,* and perhaps is more true than has been as yet generally admitted.

The third national manufactory of carpets is situated at Aubusson, a town in the department of La Creuze, and was formerly much more extensive than at present. In the early part of the seventeenth century, upwards of two thousand of the inhabitants were directly engaged in the carpet trade; but, being mostly Protestants, the revocation of the edict of Nantes, by making a great number emigrate to foreign countries, gave a blow to the manufacture from which it never recovered. M. Sallandrouze de Lamornaix, the great manufacturer of the Aubusson tapestries, exhibited a large carpet evidently designed for the current year, bearing the royal arms in the centre, and the names and emblems of the principal seats of manufacture in England and France in the panels on the sides. The observations made above with respect to the Gobelin carpets, apply with still greater force in this case—for, if objections be made to flowers on a carpet, who could reconcile to himself the idea of treading pictures under foot?

The late National Assembly being desirous of testifying its appreciation of the benefits likely to accrue to France from the reception of her manufactures into the Exhibition, presented one of the most valuable of the Gobelin carpets exhibited, illustrating the massacre of the Mamelukes, to Her Majesty; while to Lord Granville and Mr. C. Wentworth Dilke, the two most active and untiring members of the Royal Commission, were sent over cases containing tastefully selected specimens of the finest Sèvres porcelain.

* The head-master of the Birmingham School of Design.

GOBELINS

FRANCE IV.

The Great Exhibition afforded an opportunity of observing one great distinction between the works in precious metals exhibited by Great Britain, and those contributed by French exhibitors. The English gold and silversmiths seemed to have valued their work by its weight of metal, while their foreign rivals wisely considering that art would give a more real and permanent value than mere material, seemed to have attempted to attain perfection in design and workmanship with the smallest expenditure of metal possible. It is to this deficiency of our countrymen in the treatment of the precious metals, as the medium of art, that a clever writer on the subject has recently attributed the many paltry inventions which are found in the imitative manufactures. He says: "If we contemplate some of the inventions of the artists, and some of the thoughts which they have wrought out, we shall be indeed surprised that such puerilities could be dwelt on long enough to execute them as Works of Art, and still more, that manufacturers, so shrewd as they generally are, should be found to engage in their production, were it not sufficiently evident that there is a large and wealthy public whose taste does not rise above such *art*, proved by its becoming patrons and purchasers." He then goes on to say that it is such art in the more precious metals, employed on such thoughts, which leads to examples like "Rachel at a well in a rock under an imitative palm tree, drawing—not water, but ink; Burns' Shepherdess finding the same black fluid in the formless well at her side; the milk-pail on a maiden's head containing, not goat's milk, as the animal by her side would lead you to suppose, but a taper." From this we may infer that the blame is not to be attached so much to the producers of English Works of Art, as to those who, as large purchasers, keep the market stocked with articles suited to their own bad taste: the gold and silversmiths of Great Britain may design with as great ability, and model with as much knowledge as their foreign brethren, but it cannot be denied that the taste of the class who purchase these works abroad must be higher than that of the corresponding class in this country.

We feel a further justification for what we have just stated when we glance at the reports of the jurors on the works in precious metals shewn in the Great Exhibition. It appears that there were a hundred and twenty-two English exhibitors in that class, among whom six council and fourteen prize medals were distributed, while out of forty-five French exhibitors, six received council medals, and thirty-one out of the remaining thirty-nine were judged worthy of prize medals.

Foremost among those represented in the accompanying plate stood Messrs. Marrel, who, besides seals ornamented with beautiful little figures, scent bottles and snuff boxes in the most varied styles and of the most exquisite workmanship, exhibited a large vase of silver, representing the combat of Theseus with the Amazons, after the celebrated picture by Rubens. It was executed in the Louis XIV style, by order of the late Queen of France, for the Duc d'Aumale, whose arms it bore. The variety of articles exhibited by J. F. Rudolphi and by A. Gueyton, bears witness to great fertility of invention and a happy application of old as well as of new processes: from the contributions of M. Rudolphi we cannot make a better selection than a beautifully executed little group representing two gentlemen in doublets, of the epoch of Louis XIII, fighting a duel, with sword and dagger, their bodies being composed of irregularly shaped pearls; and we believe the best article exhibited by M. Gueyton was a silver vase, cast and chased, in which, in seven medallions, was represented the history of the horse, shewing the ancient, mediæval, and modern race-course.

We must not conclude without bearing testimony to the tasteful magnificence of the silver-gilt toilet table, beautifully chased and ornamented in precious stones, executed by M. Froment-Meurice, and presented by subscription, on the occasion of the marriage of H. R. H. Louise Marie Thérese of France, and H. R. H. Charles Ferdinand de Bourbon, Infanta of Spain. The Duchess of Parma kindly allowed the toilet table, glass, and all the *et ceteras*, to be placed in the Exhibition, as a splendid specimen of a most delicately finished work of art, feeling most justly that this object alone, apart from the many other meritorious contributions by the same gentleman, was sufficient to raise M. Froment-Meurice to the first rank among his brother artists.

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LE ROLLE FRERES & Cie
RUE CHAUSSEE DES MINIMES
FT DE BRONZES D'ARGENT
Ets HONORE
FABRICANT

FRANCE N° 1.

SPAIN AND PORTUGAL.

Perhaps the most remarkable point in the character of the collection sent from Spain to the Great Exhibition was the contrast presented between the number, the variety and the richness of her raw materials, and the absolute insignificance of her manufactured articles. The mineral productions were deserving of a very close inspection, although the series were by no means complete. The most valuable of the Spanish mines are those of lead in Granada, which extend in greater or less abundance into nearly all the provinces, differing chiefly by the various combinations of other bodies with the ore, such as antimony, iron, zinc, and above all, silver, which is often found in large quantities. The quicksilver mines of Almaden in La Mancha, are extremely productive, and supply the greater part of the mercury imported into this Country, and into the United States. The specimens exhibited shewed the quicksilver in the different states in which it exists, pure, and combined with sulphur.

Spain was once the sole possessor of that breed of fine woolled sheep called the Merino, which the French invasion of 1808 dispersed over the Continent of Europe, breaking up the best flocks that remained and mixing them with others of inferior quality, so that the Merino breed until quite lately has been found in much greater perfection in most other countries than in Spain. Much pains have however been taken by the Spaniards to regain for the wool of their sheep the celebrity which it used to enjoy. Some very fine specimens were contributed by M. Justo Hernandez, who has been energetically engaged in ameliorating the Merino flocks. He first introduced the custom of warmly clothing the sheep from December to the beginning of June, and the experiment proved in every way most satisfactory. The wool of his sheep grew very much finer, and the improvement was plainly perceptible by comparing the wool on those parts of the animals which had been effectually covered, with that on those which had remained bare.

With every advantage which nature can lavish, Spain did not, or perhaps would not, rank as a manufacturing country in the Exhibition. It has been said by some of her own countrymen that the manufactured articles transmitted from Spain conveyed but an exceedingly incomplete and fallacious notion of the character, the condition, and the extent of her industry, and they adduce as a proof of the negligence and apathy that must prevail among the industrial classes of Spain, the fact that the province of Catalonia, whose connexion with what they call the cotton industry of the country represents a capital in buildings and machinery of 83,000,000 of francs (£3,320,000), had not sent a single sample of her numerous products to the Exhibition in London.

An English writer gives the following reasons for the unsuitableness of the Spanish character to success in Agriculture and Manufactures; he says: "During the prolonged struggle with the Moors, a taste for daring adventures, and for an irregular predatory mode of life, was widely diffused throughout the nation; and the discovery and conquest of America, which occurred nearly at the same time that the power of the Moors was annihilated by the conquest of Granada, afforded a new and boundless field for the exercise of the peculiar tastes and talents formed in the Moorish wars. In addition to the means thus afforded of arriving at wealth and distinction by a more compendious and less laborious, though more hazardous route than that of sober industry, those honorary distinctions of which the Spaniards are extremely fond, were conferred only on those who followed the profession of arms, and who could shew that their ancestors had not degraded themselves by engaging in the debasing pursuits of agriculture, manufactures and commerce!"

The space allotted for the display of the Spanish collection was, however, not wholly destitute of manufactured articles of a very remarkable and interesting character. The Royal Ordnance of Toledo exhibited sword and sabre blades richly enamelled and otherwise ornamented. The temper and flexibility of the Toledo steel are well known as being unrivalled in the world, and were well illustrated by the contribution of Don Manuel de Ysasi, who transmitted to the Exhibition a sword of such extraordinary flexibility that it could be thrust into a metallic scabbard twisted in the form of a serpent, and when drawn out it immediately became as straight as an arrow.

The collection sent by the Portuguese exhibitors resembled that which we have just described, inasmuch as it was extremely rich in raw materials and produce, and shewed that considerable efforts had been made to represent as far as possible the natural resources of a country, the manufacturing capabilities of which remained still to be developed. We may mention, however, the extensive assortment of various qualities and descriptions of snuff exhibited by the Royal Tobacco Contractors of Lisbon. The Company have obtained from the Portuguese Government a Royal Charter, which secures to them the exclusive manufacture of soap and tobacco. The Jury awarded an honorable mention for the delicate flavour of these snuffs: but the Company, by their liberality, constituted all the visitors to the Crystal Palace jurors, and were able to judge of the high appreciation which the latter evinced for the quality of the tobacco, by the rapid manner in which whole casks were emptied.

SPAIN & PORTUGAL

SWITZERLAND.

Switzerland is a federal State composed of twenty two Cantons, which were finally united in a confederation for mutual defence at the peace of 1814, each, however, being independent and having an internal administration of its own. Since 1850, they have submitted to a systematic tariff of customs equally enjoyed by the whole of the confederation, and have adopted a uniform currency, which is called the federal franc, and is of the same value, and admits of the same subdivisions as the franc of France. They have also been lately considering the advisability of establishing a uniform system of weights and measures, and in all probability they will choose the decimal system as adopted in France and Belgium. The Swiss have indeed shewn themselves most earnest in the cause of improvement and reform, and the Great Exhibition afforded gratifying proof that their industrial products are sufficiently varied and valuable to allow full scope to their laudable exertions.

Switzerland is almost wholly a pastoral country; the crops are precarious and scanty, and only nine Cantons produce sufficient corn for the supply of their own inhabitants; the remaining thirteen Cantons are therefore obliged to import the cereals from Germany and Lombardy. The breeding and care of cattle is one of the most ancient pursuits of the Swiss, and with the exception of the inhabitants of the manufacturing towns, cows, goats and sheep constitute their principal wealth—the goats, in a great measure, supporting the poorer class, while the richer farmers derive their limited wealth from the cheese supplied by the cows.

Notwithstanding the geographical disadvantages of Switzerland, the inhabitants have carried several branches of manufacturing industry to a considerable state of advancement, and their contributions to the Exhibition incontestibly proved to all the assembled nations of the earth, what could be effected by energy, economy, patriarchal industry, and patience. Notwithstanding the difficulty of internal communication, and the want of navigable rivers, Switzerland is the only country in Europe in which certain products, for which there is an immense and ever increasing demand, can be procured at the lowest price at which they have ever been manufactured.

If we draw a line in a north east direction across the Canton of Friburg, we shall divide pretty accurately the French from the German population; each portion of which is distinguished by its own characteristic manufactures. In the German Cantons of Switzerland the cotton and silk fabrics form the chief employment of the inhabitants, and the towns most remarkable for their manufactures are Bâle and Zurich: while in the French Cantons, the watches, musical boxes and jewellery of Geneva and Neufchâtel need apprehend no rivalry. The raw silk is drawn from various foreign States, but chiefly from Lombardy, where the climate is well adapted for the breeding and rearing of silk-worms, and in the Canton of Zurich alone, the manufacture of silks, taffeta and ribbons, gives employment to between 12,000 and 13,000 people. In the Great Exhibition the Swiss manufacturers of silk ribbons exhibited a very large number of specimens in twenty one glass cases, and the elegant way in which they were displayed excited universal admiration. Like the French manufacturers of Lyons and Mulhouse, they sent their contributions in a collective form, so as to bring into notice the importance of the manufacture, rather than their individual merit; wisely concluding that as in union there is strength, they could not do better than sacrifice their personal pretensions to superiority, to the industrial reputation of their country.

The watchmaking trade is of very great importance, and the Cantons of Geneva, Neufchâtel, Vaud, and Bernese Jura, are calculated to manufacture two-thirds of the watches in the world; it is estimated that about 1,200,000 are made there annually. The beauty of the workmanship which is lavished on the watch cases would almost induce us to separate them from the interior movements, and class them under the head of jewellery, particularly as nearly every ornament, rings, bracelets, gold purses and walking sticks, contained a watch of the smallest dimensions. We may mention especially the miniatures of the Queen, and Jenny Lind, beautifully set with brilliants, and a portrait of the Queen of Holland surrounded by diamonds, each of which served to encase a fine gold watch. As a specimen of delicate manipulation, besides many watches of the most minute description, which were warranted to go with precision, M. Louis Audemars exhibited a pistol composed of twenty distinct pieces, which would act perfectly, and yet which only weighed half a grain!

In the Swiss Department there were several specimens of very excellent wood carving. The subjects they represented were chiefly connected with the happy pastoral life which the inhabitants lead high up amid the rich pastures of the Alps, where the air is perfumed and the water pure; much of the furniture, however, illustrated other points of nationality, such as the costumes of the twenty two Cantons, which are still kept completely distinct amongst the rural population, while here and there was seen the chapel of William Tell, at Altorf, testifying to the enduring character of the devotedness of this brave and primitive people to their noble and patriotic champion.

SWITZERLAND

ITALY.

UNDER this general title, the accompanying Plate represents the contributions from the Papal States, the Grand Duchy of Tuscany, and the Kingdom of Sardinia, among which were to be found some of the most attractive objects in the Exhibition.

It is deserving of notice, that the greater number of the fifty-seven exhibitors who formed the Roman collection, contributed only to the first and last sections of the Exhibition—the raw materials and the fine arts; for though the manufactures serve almost entirely for home consumption, they are in the most depressed and backward state; and truly has it been said, that many a town of Great Britain, of only 30,000 inhabitants, produces a greater quantity of manufactured goods than the three million inhabitants of the Pontifical States.

This reproach must, however, be at once retracted, when attention is called to the sculptures, the cameos in onyx and shell, and the beautiful mosaic work, which, notwithstanding that many of the most distinguished artists of Rome (and especially Tenerani, the greatest living sculptor of Italy) sent no specimens of their works to the Exhibition, served to render the Italian court one of the most attractive to all classes.

In the Nave were placed two marble figures; the nymph Glycera, and another nymph, both by the late R. J. Wyatt, of Rome. Glycera was a beautiful courtezan of Sicyon, who lived about 350 B.C., and who was renowned for her skill, and the elegance of her taste in the arrangement of flowers for chaplets and garlands. The painter Pausias became enamoured of her, and from copying nature as displayed by his mistress, was soon highly celebrated for his skill as a painter of flowers. The last effort of his genius was a picture of Glycera herself, seated, and in the act of arranging a wreath. A production, to create which admiration, talent, and love lent their aid, could not fail to be a masterpiece, and it was bought by Lucullus for no less a sum than two talents. Eminently successful was Mr. Wyatt's conception of this nymph, in a statue representing a girlish figure, slight and full of simple grace; the symmetry, the exquisite softness of the flesh surfaces, the winning attitude, the smiling beauty of the face, the classic proportions of the head, the good taste displayed in the treatment of the drapery, all gave to the design a peculiar charm, evidencing the highest genius, and the nearest approach to artistic perfection.

The group of "Rinaldo and Armida," in marble, the subject of which was taken from Tasso's Gerusalemma Liberata, was executed by Signor Rinaldi of Rome. Armida, in the act of stabbing herself with a dart, was arrayed in a graceful Turkish costume, and was finished with considerable roundness and beauty, whilst Rinaldo, who arrests her hand, stood stiff and unwieldy in a coat of mail; the leggings, shield and helmet, being brought to a degree of polish which spoke highly of labour misapplied.

H. Cassin exhibited a group representing the horrible fate of Laocoon and his two sons as related by Virgil. Laocoon was a son of Priam and priest of Apollo, who attempted to dissuade the Trojans from bringing into the city the fatal wooden horse consecrated to Minerva. He was soon punished for his temerity; for while sacrificing a bullock to Neptune, two enormous serpents issued from the sea, and seizing Laocoon and his children, squeezed them in their complicated folds until they died in the greatest agonies.

The Grand Duchy of Tuscany is rich in mines and quarries which were represented by numerous specimens. The collection of agricultural produce was not so complete as might have been expected; but there were many superior samples of Boracic Acid, of Tuscan origin, which used to be solely imported from the East Indies. Dr. Bowring, in his "Report on the Statistics of Tuscany," describes a remarkable boracic acid lagoon, spread over a surface of thirty square miles, which emits a dense and stinking odour, inducing the peasants for a long time to deem it an entrance into the infernal regions, and to regard it with great superstition.

To the Fine Arts Class, Professor Nencini, of Florence, contributed a very spirited statue of Bacchus reclining in an easy, graceful attitude, whilst he was squeezing the juice from a bunch of grapes into his mouth; but the great attractions in the Tuscan collection were the mosaics, of which the two most splendid specimens, representing the ruins at Paestum, were exhibited in the Nave. The origin of mosaic work is very ancient: Rome was taught by Greece, who had herself received her artists from Asia. At the fall of the Roman empire, this art, like all others, was lost, and only recovered in Italy in the fourteenth century. The Sovereigns of Tuscany, appreciating its high importance, founded at Florence a celebrated school, which has produced the eminent artists of the cities of Italy. The ancient or Roman mosaics differ essentially from what is called Florentine work; the former are made with minute pieces of coloured marble or glass, more or less opaque, and of every variety of hue which the subject may require, and as each separate piece is of the same colour throughout, the graduation of tints can only be obtained by an immense number of small pieces, of which those contiguous to each other exhibit scarcely any perceptible difference to the eye; while the Florentine mosaics are composed of slabs of marble, or other hard stone of different colours, carved out according to the design which it is intended to produce. The tables and table tops exhibited by Tuscany were, for the most part, executed in Florentine mosaic, while the ruins of Paestum, already referred to, were specimens of Roman work, and each picture is said to have occupied the

artist fifteen years. Napoleon attempted to establish in Paris a school similar to the one at Florence, and placed M. Belloni, whose beautiful compositions are to be seen in the Louvre, at its head. Circumstances, however, prevented the accomplishment of the Emperor's views, and, except the production of a few mosaic artists, with considerable talent, who were M. Belloni's pupils, the school has disappeared without leaving a trace of its existence.

The insular portion of the Kingdom of Sardinia supplied specimens of its mineral wealth, including some spathic iron ore, and rough and manufactured slates. Samples of raw and thrown silk, and fine specimens of the products of the velvet looms of Turin and Genoa, formed a valuable part of the collection; but most attention was paid to the silver filigree work, exhibited in the North Central Gallery, and especially to the composite column intended to celebrate the era of the Great Exhibition of 1851. It was placed on a pedestal, which was ornamented with a likeness of the Queen, the British flag and other devices, surrounded by a group of sea-horses, intended to convey the idea of the Sovereignty of the ocean, and surmounted by a globe on which stood a figure of Fame. The only contribution in sculpture from the Sardinian States was a small statue of a Bacchante in marble, by a Genoese artist.

ITALY

SWEDEN AND DENMARK.

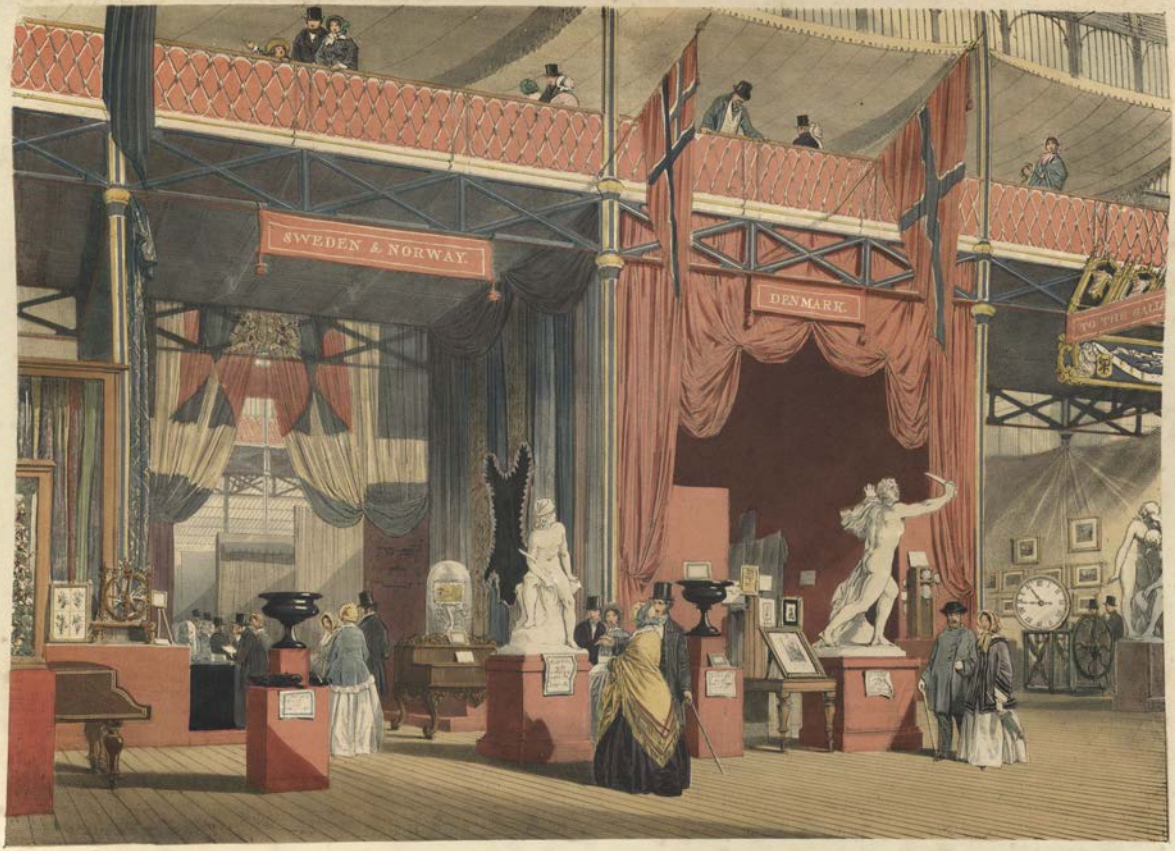
As the number of exhibitors from Sweden, Norway and Denmark, the contributions from which three countries were all placed close together in the Crystal Palace, and are therefore all included in the accompanying plate, did not amount to two hundred, it is impossible to think that they properly represented the productive power of these northern kingdoms of Europe, but it was easy to perceive what effect habits of economy and frugality, as remarkable in these regions as in Switzerland, had upon the articles which were displayed by them. Food and raiment and shelter hardly costs anything to the Norwegian and the Swede, and the severity of the climate hardens them against privations such as our countrymen would be unable to endure, and they are thereby freed from the many, often factitious, wants which are considered indispensable by the inhabitants of more southern latitudes.

When first the contributions from these countries were talked of, we confess to having confined our expectations to seeing tons of iron and steel, suggested by the name of Sweden, and bushels of wheat and other agricultural produce from Norway. There were of course many specimens of both, and such contributions proved both interesting and instructive: but articles to attract the fancy and please the eye were by no means wanting, and the jurors thought fit to reward with a prize medal a collection of wooden vessels for various domestic purposes, ornamented with carvings done by the native peasantry. The proprietor also of a very good statue in marble, representing a shepherd, placed it in this department, as a specimen of the skill of Mr. Molin, a Swedish sculptor, who had executed it at Rome.

The superiority of the Swedish iron for conversion into steel has been considered to arise from the presence of a certain portion of manganese, and this metal has accordingly been introduced into the melting pots of our manufactories; its effect is to render the iron harder, whiter, and more brittle. There are, however, two unquestionable causes which render the Swedish iron best adapted for making steel: the first is, that the ore used is the magnetic iron ore, and the second that mineral fuel is not employed in the process of smelting. Both Sweden and Norway also exhibited specimens from their copper mines, which are scarcely less celebrated than their iron mines. In woven fabrics and other manufactures there were several exhibitors, but none of them were remarkable for any peculiarity requiring description.

The articles exhibited by Denmark, though far from numerous, were chosen to illustrate the four great divisions of Raw produce, Machinery, Manufactures and Fine Art. Under the first of these heads were included agricultural produce, wool, and lamb and goat skins; under the second were many philosophical instruments, and an interesting specimen of mechanical ingenuity by Mr. S. Hjorth: this latter was a working model of an electro-magnetic engine, illustrating the practical application of the electric current, to the development of mechanical force through the induced magnetism of certain masses of soft iron. The Royal Porcelain manufactory at Copenhagen contributed figures, busts, and bas-reliefs, on sacred, allegorical and mythical subjects, modelled after Thorwaldsen—but the specimens were so very small, that they scarcely conveyed more than a general impression of their designs, which was to be regretted the more, as the eye of the English public is but little acquainted with the productions of that artist, though his name sounds tolerably familiar to their ears.

But Denmark had a right to be proud of the high position to which she was raised by her sculptors, who contributed to the Fine Art department; and although with the name of Jerichau is immediately associated his finely conceived group in marble of the Hunter and Panther, we would pass over it and turn our attention to another group in plaster, by the same artist, which we believe to have been a better composition and which was but little noticed, while plaudits were being showered upon the Hunter with the ill-proportioned legs, animadverted on by the jurors. How beautiful was the attitude of Eve after the fall, leaning on the shoulder of the desponding Adam, seated at her feet: both feeling guilty, she could only comfort him by weeping because he wept! The group is now in the Danish department of the New York Exhibition, and its merits are calling forth from the Americans the admiration which the English public were so slow in bestowing upon it. Ere we conclude we must mention a master-piece, by another sculptor, H. W. Bissen. He described it as "Orestes, the Avenger of his father, at the moment when the Furies appear before him." The figure of Orestes was represented brandishing a sword and was full of life and energy, while the momentary character of the action was rendered to perfection.



SWEDEN & DENMARK.

TUNIS. I.

Tunis, situated in a province of the same name, which forms one of the states of Barbary on the northern coast of Africa, has been a nominal dependency of the Turks since A.D. 1570, but has regained its independence by the gradual decline of their empire, the Bey merely receiving the caftan with the dignity of Pacha of Three Tails from the Sultan. The town is principally populated by Jews, Arabs, and Turks, the proportion of Christians being very small. Though much fortified, it is not strong, and is chiefly celebrated in history for having been so many times besieged and taken.

On entering the gates there is little to admire, for the houses, though generally built of stone, are mean and dirty, and the streets narrow and often obstructed by heaps of filth and mud. The most handsome buildings are the mosques, one of which was converted into a Roman Catholic cathedral when Tunis was occupied by the Spaniards. For an English visitor, some interest must necessarily attach itself to the palace of the late Bey, which was occupied by Queen Caroline, during the time she sojourned at Tunis, when visiting the most celebrated spots on the coast of the Mediterranean: within, the decorations are magnificent, the rooms being paved with marble, and all opening upon marble courts, in the centre of which beautiful fountains throw up their waters in jets, bringing vividly to the remembrance Moore's description of the Eastern Harem chambers:—

"Where nothing but the falls
Of fragrant waters, gushing with cool sound
From many a jasper fount are heard around."

There are many bazaars in which almost every article procurable in Tunis is to be disposed of, and a theatre in which Italian operas and comedies are performed. In the walls which now surround the town are several gates, and it is outside one of these, called the *Bab-kartajinah*, or Carthage-gate, that there has been for some time a Protestant burial-ground. This fact would appear to intimate that the mortality is great; but this is not the case, for, on the whole, the climate may be said to be healthy as well as pleasant. It is true that the plague is not an unfrequent depopulator, but its advent is to be attributed far more to the uncleanly habits of the Tunisians than to anything unfavourable in the climate. The heat is never so very great as might have been supposed, the thermometer seldom rising above 96° in the summer months, or falling below 52° in December or January. What is commonly called the rainy season commences in October, and continues, more or less, until May.

The many resources which Tunis possesses, both on account of the great fertility of the soil in many parts, and its numerous natural productions, have never been fully studied or turned to profit, as the inhabitants, of an inactive and unenterprising character, never cultivate more of their land than will absolutely suffice for the maintenance of their families and to pay the taxes; the cause of this, no doubt, is to be traced to the rapacity of the assessors, who seize upon every possible pretext for overvaluing the produce of the land, and thereby increasing the amount of their returns to the government exchequer. It was therefore interesting to find that this comparatively little-known country should, on the invitation of England, immediately consent to take a step calculated to increase its commercial importance, and to incite its people to bring forth their peculiar productions for comparison and competition with those of the rest of the world. His highness Mushir Basha, the present Bey, took considerable interest in the Great Exhibition, and under his directions a collection was formed, with the concurrence of the producers and manufacturers of the province, who liberally contributed their goods, and despatched to London, where, no one can deny, it formed one of the most remarkable and curious features of the whole display.

This collection was sent to England under the care of his highness's commissioner, Signor Hamda Elmkadden, who, being unacquainted with our language, was accompanied by an interpreter, M. Santillana, a native, for many years attached to the British Consulate at Tunis, and also by an Arab attendant, called Saido Belais, who, from his picturesque costume, loud talk in Arabic, and energetic gestures, attracted no little attention, and was considered a far more important personage than his grave master by the majority of the visitors, who will no doubt remember Saido long after the costly draperies, of which he had the care, have been forgotten. His portrait was taken, and he appears in the foreground of the accompanying view, squatting, as was his custom, on one of the counters.

TUNIS, II.

His Highness Mushir Basha, Bey of Tunis, received from the Royal Commissioners a medal on account of the whole collection exhibited by him; and at one of their meetings it was resolved that this award should be considered a separate and distinct gift of the Commission, in token of gratitude for the trouble taken by the Bey in getting together such an interesting collection in illustration of the Industries which it was intended to represent. The goods from Tunis were valued at £8,988 8*s*., and consisted not only of specimens of the raw produce of the land, but also of a selection of all the manufactured articles which were most interesting in this country. Among the vegetable products were the leaves of the Hennah, which

> "Imbue
> The fingers' ends with a bright rosate hue,
> So bright that in the mirror's depth they seem
> Like tips of coral branches in the stream,"

and which are very extensively used for this purpose by the Tunisian ladies. The plant grows to a height of ten or twelve feet, and puts out clusters of small flowers, which have an odour of camphor: the leaves are picked twice in the year, and after having been dried and powdered, are sent to all the markets of the East. To use the die, it is requisite to make a paste with the powder, which is then applied to the part which it is intended to colour, and bandaged round.

Among the manufactures every article of Tunisian dress was represented. The *berettis*, or red caps of Tunis, which were shown in so many varieties, are famous throughout the Mediterranean. Their brilliant die is obtained from the kermes, and it is considered that the peculiar properties of the water of Zaghwan, an inland town where the dying is chiefly conducted, conduces to render the colour permanent. The manufacture of these skull caps is said to have formerly given employment to more than 50,000 persons, but the opposition which the trade now meets with from Leghorn and Marseilles, where rival manufactories have been established, has very greatly reduced the demand for them from Tunis.

As an illustration of the decoration of the interior of Moorish rooms, was a carved and inlaid door with a curious lock and key. Wood and ivory were both used to form a beautiful and regular open pattern, behind which was glass stained in different colours, which threw a kind of subdued glow on all the surrounding objects.

Complete Moorish dresses, for both men and women, were shown with all the ornaments and jewels worn by both respectively, and were indicative of the peculiar characteristics of Oriental taste and design. The white bornouses, made of wool and silk, with a hood and long tassel behind, were very much admired, and so sought after, that the supply was totally inadequate to the demand, and the few that were exhibited were sold, in some instances, for four times their actual value.

It was impossible not to remark the richness of the gold embroidery applied both to human apparel and to the decoration of the caparisons of the horse. The Arab is well known to have so much affection for his horse, that he treats him with more tenderness and care than he vouchsafes even to his own children, and it quite seemed, on an examination of the beautiful velvet saddles exhibited, as if the designer had thought that it was not possible to make them too valuable for the purpose for which they were intended.

The most prominent object in the accompanying Plate is the Arab tent, made of goats' hair, which represents the ancient and simple method by which the Bedouin Arab is protected from the weather while wandering in the desert: when packed up, such a tent occupies but little space, and is easily carried on the back of a camel. On the outside of it were stretched skins of the lion and the panther, which appear to be almost the only wild animals now to be met with in Barbary. The gigantic brood of reptiles, of which Livy writes, seems to have entirely disappeared. It was on the banks of the Bagrada that an enormous serpent, 120 feet in length, is said to have opposed the progress of Regulus and the whole Roman army; but it is now impossible to consider this tale in any light except that of a fable, for no serpents exceeding 12 feet in length are ever seen in the present day. Within the tent was exhibited part of the large collection of the African dates, which were sent from Tunis in baskets made of leather and plaited straw; the date tree belongs to the family of the palms, and its fruit is as important an article of food to the Eastern nations as wheat is to inhabitants of the West.

The space around the Arab tent was fitted up so as to represent one of the Bazaars of Tunis; the shops on one side containing large straw hats, bornouses, blankets, leather slippers, and belts, and on the other, dried figs, raisins, dates in jars, and large bottles of olive oil, laid out in a manner most calculated to tempt purchasers. It must be admitted that for a characteristic display of the native productions of Tunis, which were in themselves indicative of the peculiarity of the manners and customs of the people, it would have been impossible to have contributed a better selected collection of goods; and the gratitude of the world, and not only of the Royal Commission, is due to the Bey for having illustrated his own country, comparatively little known in the North, with so much success.

TUNIS. N° 3.

TUNIS. III.

The accompanying Plate represents that portion of the Transept and Main Avenue of the Exhibition in which were displayed those peculiar productions of Tunis, China, and Brazil, which were selected from the mass as calculated to excite the greatest amount of interest. Since the contributions from Tunis have already been alluded to, we pass at once to those of the Chinese, who, from their antiquity, their exclusiveness and their numerous clever inventions, have ever been regarded as a wondrous people; while their manners and customs, differing so totally from those of the western nations of the earth, have excited a curiosity in gratifying which no perfect success has yet been obtained.

The collections of Chinese productions and manufactures in the Exhibition was formed from the contributions of about forty individuals residing in England, while her Majesty's consul at Shanghai sent a very complete set of specimens of the raw products of Japan; and it is a somewhat surprising fact that notwithstanding the rich display of silks and porcelain, these minerals alone received honourable mention from the Jurors.

On a counter were arranged the various Teas imported from Canton. The tea-plant, called by the natives *cha*, rises from four to five feet in height, and bears a strong resemblance to the myrtle, but the flower is not unlike small white hedge-roses, and whatever may be the number of varieties, owing probably to peculiar culture or preparation, they are divided by Europeans into the two general heads of Black Tea and Green Tea. It has been for some time ascertained that the green colour is merely an adulteration, and not the natural tint of the leaf: in the Exhibition was a bottle of the materials used for colouring teas, and it has already been suggested that its contents might with advantage be analysed, to ascertain whether they do or do not contain any deleterious ingredient. The leaves are gathered three times in the year, and for the finer descriptions of tea, very careful manipulation is necessary before they are exported. They are first immersed into boiling water for the space of about half a minute, when they are laid out so as to dry them a little. Then they are rolled between the fingers, till they acquire the forms in which we see them here, and finally they are placed in a kind of stove, where they are kept constantly in motion until they are perfectly dry. Very often they are made to receive a perfume which they do not naturally possess, and for this purpose the Chinese use chiefly the flowers of the *Olea fragrans*, and the *Magnolia glauca*.

The origin of the introduction of tea into Europe is comparatively recent: on September 25th, 1661, Pepys wrote in his Diary, "I sent for a cup of tea (a Chinese drink), of which I had never drank before:" it was probably first brought to Amsterdam by the Dutch East India Company, and from thence exported to London. The consumption of tea in the United Kingdom is now enormous (in 1850 upwards of 51,000,000 lbs.), and it is this little shrub which has succeeded in bringing China into nearer contact with foreigners than her sages ever desired; for they have ever foreseen, in a free intercourse with other nations, the destruction of their own power.

One of the most prominent objects in the accompanying Plate, is a representation of an Idol in bronze, said to have been cast before the deluge, which was used by the worshippers of Buddha or Fo, as the deity is called by the Schamans or Chinese priests. It was brought to England by Major Edie, who obtained it from the Schamans in whose charge it was placed, by bribing them with a certain quantity of opium. The figure was not quite perfect, there being several perforations in different parts of its body, which originally held precious stones and other ornaments.

Messrs. Hewett exhibited two specimens of Chinese umbrellas, which were only remarkable from the great number of their ribs, which amounted to forty-two; they were covered with oiled-paper painted and varnished. The umbrella is still a mark of high rank in China, though no longer exclusively so; it is not, however, so much used among the middle classes as it is in England, while the poorer inhabitants depend solely on appropriate clothing to protect them from the sun and rain, wearing either coats made of skin, usually with the fur outside, or thatching themselves in with a coat made of straw, and a hat composed of split bamboo, which are sufficient to defy the heaviest rain.

The habit of smoking in China is common to both sexes in all classes of society, and at almost all ages—for even little boys and girls are often seen with a pipe in their mouths, and when a visit is being paid, it is always customary for the host to offer a cup of coffee and a pipe to his guest. These pipes are used in every variety of form, but generally have a very small bowl made of a white metal, with a long stem. There was only one opium pipe in the collection, which, with its appurtenances, was contributed by Dr. Berncastle.

Brazil was represented by only four exhibitors, and in the accompanying Plate may be seen the contribution of Mr. Adamson, which was certainly the most attractive. It consisted of a beautiful bouquet of flowers, made of the feathers of Brazilian birds, with the exception of a few composed of beetles' wings in their natural colours. The bouquet was constructed expressly for the Exhibition, and comprised specimens of the Cotton, Coffee, and Tobacco Flowers.

TUNIS N°8

TURKEY. I.

Turkish manners and customs are so completely opposite to our own, that the bay at the North East Angle of the Transept of the Exhibition, where the collection formed by order of the Sublime Porte was displayed, attracted large numbers of the visitors, who inspected the highly interesting contributions with great interest and curiosity. These visitors, doubtless, might well have been divided into two classes, having very different motives for their eager and curious examination of the gorgeous illustrations of the habits and usages of the Turks: some looked back into the past, and remembered how the peculiar doctrines of the Koran made a profound impression upon the ferocious, ignorant, and superstitious minds of the Turks, after they had embraced the Mohammedan faith, when they literally believed that the sword was the key of Heaven, and that to fall fighting in defence of the true faith was the most glorious of deaths, and was followed by the largest portion of eternal felicity; that not more than three centuries ago, all Europe quaked with terror at the name of the Grand Turk, and that Solyman the Magnificent was even a more powerful sovereign than his contemporary the Emperor Charles V.—but those who sought to increase the interest excited by the contributions of the Ottoman Empire, by referring to the history of its past grandeur, were the few: thousands knew but little of all this, but they had read the "Arabian Nights' Entertainments," and from being already familiar with the sayings and doings of the heroes and heroines of its tales, in the guarded city of Bagdad, from the weary porter, with his heavy burden, to the Caliph himself surrounded by his Vizier and attendants,—they longed to see with their own eyes the numerous illustrations of domestic manners of which their conception had previously been but imaginative, however accurate the description.

We have stated that Turkish usages differ very much from our own, and this is exemplified in various ways. Our close and short dresses, calculated for promptitude of action, appear in their eyes to be wanting both in dignity and modesty. Their national dress is loose and flowing: that of the women, with the exception of the turban, differing but slightly from that of the men. The shape and colour of the turban serves to distinguish the different orders and ranks of the people and the functions of public officers. Among these, there is one privileged order, called *omra*, or amcers, who are authorized to wear green turbans; they are the descendants of Mohammed by his daughter Fatima. Inasmuch, however, as they are very numerous, *omra*, like Brahmins in India, are often found in the most abject condition of life. Latterly, it has become fashionable at Constantinople to imitate the dress and manners of other European nations, though the former is inconvenient on account of the numerous ablutions which the Turk is forced to perform according to the precepts of the Koran.

Turkish ladies have, in general, very white and delicate complexions, caused, no doubt, by their sedentary mode of life, and their habit of veiling themselves whenever they leave the house. Their habits and their great addiction to the bath, render them rather disposed to *embonpoint*; but it is absurd to say that this constitutes a Mussulman's *beau ideal* of beauty: were it so in reality, the Circassian and Georgian women would never have been selected for the "Lights of the Harem." In all the houses, which are often mean and dirty on the outside, the apartments appropriated to the exclusive use of the women are sumptuously fitted up, and such is their privacy that, unless on very rare occasions, all males are excluded from them, except the master of the family. The Turkish women are in general excessively ignorant, for education is not considered necessary for a girl: and even the men, though they do not universally neglect learning, must be regarded as an illiterate people.

This ignorance has a very great effect on their character and dispositions, in which two great faults are always to be traced: they are excessively proud and excessively sensual. It is their ignorance which is the parent of the former disposition, and the latter is a consequence of the peculiar nature of the Mohammedan paradise, which, though it does admit of spiritual pleasures, appears to confine them to such alone who obtain a superior degree of honour and felicity, while the happiness of the greater number of those who have succeeded in passing the Al Sirât, or the bridge which is said to be laid over the midst of hell, and described to be finer than a hair and sharper than the edge of a sword, consists wholly in corporeal enjoyments. It is, therefore, but natural, that Mohammedans should wish to realize in this world some portion of that felicity which is to be the reward of the faithful in the next. The doctrine of predestination is doubtless the cause to which must be ascribed the contempt of the Turks for the inventions and discoveries of other nations, and their conviction of the inutility of those instruments without which the researches of the acutest natural philosopher would be imperfect, and which are either entirely unknown to them, or only used as playthings to excite the admiration of ignorance, or to gratify a vain curiosity.

The above sketch of Turkish manners and character, which must be taken into consideration by those who examine the contributions which were made by the Ottoman Empire to the Exhibition, if they desire to appreciate the fitness of many of the articles for their intended purposes, and their peculiar value to those who use them, will serve as an introduction to a future description of the most remarkable portions of the collection, which was valued at £9,500.

TURKEY II.

Notwithstanding the efforts made by the present Sultan to revive the manufactures which once existed, and to introduce at his own private cost immense working establishments for the manufacture of broadcloth, silk, cotton, glass, and metal goods, the display of Turkish productions in the Great Exhibition forcibly reminded the spectator that the glory of that nation had passed away, and he involuntarily placed her, with Persia, in the category of those Powers which represent ages gone by, contrasting so strongly with the United States and Australia, the summit of whose career must incontestably be sought for in the future. In the collection however were to be found evident signs of a determination to aspire to the rank of a progressing civilized nation. The immense resources in raw materials which Turkey possesses within her own territories will, if she only learn how to use them, soon emancipate her from the difficulty under which she has so long been labouring, that of relying upon foreign supplies for the commonest necessaries required by her people; and much honor is due to the young Sultan for having recognized the importance of an intimate acquaintance with the condition, prospects, and influences of the commercial policy of the countries with which he is in relation, and for having sent, with this view, into England, France, and Germany, a number of young men to acquire a knowledge of manufacturing, social and political matters, which conduce so much to the progress and prosperity of an Empire.

The collection sent from the Levant was arranged with infinite taste; the whole resembling one of the Turkish Bazaars, where the goods are displayed after the Eastern fashion. Those persons who had previously visited the famous shops of Adrianople, of Constantinople, and of Smyrna, were not prepared to see the variety and the richness of the articles which were exhibited by order of the Sublime Porte. Among the specimens of Oriental pomp and luxury were to be seen the little silver coffee cup-holders, shaped like our egg-cups. Much pains are taken to ornament these cup-holders in silver and other materials: they represent a custom peculiarly Eastern, for, as is well known, coffee is served out to every visitor, without milk or sugar, much in the same way as a person making a call in England would be invited to take a glass of wine. The care taken in the manufacture of the Narguilles or hookahs, beautifully ornamented with silver, shews how indispensable an article of luxury the pipe is to the Turk; indeed he would hardly be recognized as such were he not luxuriously reclining on soft cushions, and dreamily listening to the "bubble, bubble" noise made by the passage of the fragrant smoke of the tobacco through the scented waters.

In the accompanying view of the Turkish collection are also prominently represented the embroidered saddles and trappings which attracted so much attention. For embroidery and other gorgeous work, common in Oriental countries, Turkey has long been distinguished: but in every article, however magnificent, was discernible a leaning towards a richness of display in the material, while the workmanship remained almost totally neglected. Although characteristic of a wealthy Power, magnificence is no longer considered its test, and the Turks must learn to turn their attention to the production of their raw materials, and above all of the materials for dying, which they have in such abundance. As they cannot excel in manufactured goods, in which they were found to be so far surpassed by other European countries, let them devote all their energies to improve their natural productions, and become thus a great commercial nation. Turkey stands in the position of the most favored of nations with regard to the facilities of communication, and her numerous ports are in the most advantageous situations; Smyrna is already accounted one of the most important commercial cities in the world,—all conduces to render easy the exchange of her own natural productions for the necessaries required by her people, which can be supplied by foreign powers.

Such, we trust, was the lesson taught the Turks when they were in a position to compare their collection with those of other nations. If it was appreciated by them,—if they recognized where lay their inferiority, and where their excellence, they will have been at once started in a new career, and will forget that they are heroes of the Past, in their efforts to supply what they want so as to live in the Future; and what the Great Exhibition has revealed will hinder them from wasting capital on an industrial *Utopia*, totally regardless of agriculture, and of those numerous products which their country so richly provides.

TURKEY N° 2.

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CHINA.

When the Portuguese first visited China, they were astonished at the beauty of the country and the opulence of the inhabitants, whom they found both industrious and civilized. Nor were the Chinese less surprised to behold a people who equalled them in skill and in every branch of knowledge, while on many occasions they were forced to acknowledge that they were surpassed by them. The travellers from Europe who have visited them, still retain a portion of this admiration, and continue to speak with enthusiasm of the great number of cities which flourish over every part of this immense empire, of the enormous population, and of the prodigious wealth which they possess. The manufactures, agriculture, mines, canals, public roads, and the encouragement given to the arts and sciences, have excited the applause of the more western nations, and made them feel that the Chinese, who had known, many centuries before Europe, the art of block-printing, the composition of gunpowder, and the use of the magnetic compass—those three so highly celebrated and valuable discoveries of European skill—were entitled to a high, or one of the highest places among civilized nations. It is, however, curious to contrast inventions of such high utility and importance with the very small progress the Chinese have made in the sciences, as astronomy, geography, and mathematics, for which they were not ashamed to be indebted to European missionaries.

With regard to astronomy, the Chinese make but little use of the knowledge they have acquired except for the purposes of divination, although the Imperial Observatory which adorns Pekin, the metropolis of the whole empire, is considered by them as unparalleled in the universe, and some French mathematicians have represented it as one of the greatest prodigies of art and ingenuity, as well as of beauty and magnificence. In this establishment five astronomers are employed night and day, each in a different apartment on the top of the tower, to observe the different astronomical appearances; one is continually looking towards the zenith, and the others to the four points of the compass, so that nothing may escape their notice. Their attention, however, is not confined to the heavenly bodies, but extends to all objects connected with meteorology: the results of their observations on this head are carefully entered in their journals, and an account of them is every morning submitted to the surveyor of mathematics, who registers them in his office.

Their knowledge of geography is very limited, and they consider China to be the centre of the earth. They are consequently, very ignorant of the art of navigation, and although their imperial and mercantile navies are extensive, they are inefficient, except in those parts to which the pilots have been accustomed, and where they have a perfect knowledge of the various localities. The Junk, which arrived in England in 1851, and was for some months an object of great interest to visitors, was the first Chinese vessel that had ever performed the voyage; and notwithstanding that she was found to be a most beautiful and easy sea-boat, never having shipped a drop of water, or leaked, since the day she left China, the crew had very considerable difficulties to overcome before she reached her destination, it being found sometimes necessary to employ twenty men to steer her. That mathematical science is at a low ebb, is evinced by an Imperial edict, published in the Pekin Gazette of May 1800: it announced the intended marriage of one of the Princesses, and charged the Tribunal of Mathematics to select a fortunate day for the celebration of the nuptials.

The celebrated French Orientalist, Abel Remusat, describes the Chinese as remarkable for the utmost polish and refinement of manners, which, in many respects, almost equal those of European nations. In their present fashions, however, we find many things utterly at variance with our own taste and feelings: we may mention among others the assumption by the Emperor of the magnificent titles of "Son of Heaven, Lord of the World, Sole Governor of the whole Earth, Great Father of the People"; their admiration of corpulency, which they think is a sign of a good conscience, and is often the means of promoting a Chinese to the rank of Mandarin; and the practice in women of rank of compressing their feet to a most artificial diminutiveness, which prevents their walking, or at least gives them a mincing gait, and a languid, delicate and interesting air. A Chinese woman to be accounted handsome must not be tall, but very upright. In vain is she blessed with a vivid complexion and fine colour; custom commands her to efface the healthful bloom as a mark of immodesty, and to rub herself with a whitish powder, which renders her pale and sickly-looking.

Allusion has been already made to the strange collection sent to the Great Exhibition from the Celestial Empire. The curious workmanship of many articles bears witness to the sort of instinctive leaning which the Chinese have for the most difficult and delicate manual labour; but we need envy nothing that they have, unless it be the abundance of some natural productions, especially silk. Their porcelain has been known from time immemorial, and in every thing else the Chinese are so stationary, that they may be considered as the most ancient workmen on the earth. Among the articles which they displayed, were some which were produced at a period nearly as remote as that of the deluge, and which, in truth, did not appear to be very dissimilar to those which they manufacture at the present day.

HOWELL'S

UNITED STATES.

THERE were two causes which gave to the productions of American industry displayed in the Great Exhibition a character totally distinct from that which is found in those of many other countries. In the first place whole districts are solely devoted to the pursuit of agriculture, disregarding mining, trades, and manufactures; and secondly, in the United States, it is rare to find wealth so accumulated as to favour the expenditure of large sums upon articles of luxury. The Americans pride themselves upon their numerous inventions, the larger number of which however, as might be expected, are devoted to improvements in agriculture: still, much ingenuity has been shown by them in increasing the speed of their steam-engines, and in making printing-presses capable of throwing off as many as twelve thousand impressions in an hour. As an illustration of the facility with which they could diffuse knowledge through the press, a case containing a number of American newspapers was exhibited, and these, by the cheapness of their production, went far towards supplying what every community must feel to be a very urgent want.

The collection of minerals, both metallic and non-metallic, was very valuable: the specimens of iron especially showed the probability of America becoming eventually one of the greatest iron-producing countries in the world. Besides the recently-discovered gold mines in California, the United States are rich in both the precious and useful metals: a large lump of zinc ore, weighing sixteen thousand four hundred pounds, was exhibited from New Jersey. This specimen of the red oxide of zinc derived some interest from the difficulties which had to be overcome by the New Jersey Exploring and Mining Company, before the heavy mass could be exhibited in London. It was found impossible to employ the usual means for transporting the ore to New York, for the Morris Canal was closed by the ice. It therefore became necessary to transport it by land to Dovor, the nearest railway terminus; but three ranges of high mountains had first to be crossed, and heavy teams of horses and oxen were required to draw the truck in which the ore was placed up the sides of the mountains, while in descending it had to be held back by strong ropes fastened to the trees on the road side. However, it was safely shipped on board the United States frigate, St. Lawrence, and landed at Southampton, from whence it was liberally transported to London, free of all charge for carriage.

In the centre of the accompanying Plate is a representation of the full-sized model of Rider's improved Suspension Truss Bridge, said to be remarkable for its durability and economy. The model was surmounted by a "trophy" of vulcanized India rubber, exhibited by the Goodyear Rubber Company.

The great attraction in this Department was the statue, in white marble, of the Greek Slave, by Hiram Power; the figure belonged to Mr. Grant, who kindly permitted it to be placed in the Exhibition, as it was the production of one of the few sculptors the Americans possess. During the early Greek revolutions the captives were exposed for sale in the Turkish bazaar, under the name of "slaves;" the artist has delineated a young girl, deprived of her clothing, standing before the licentious gaze of a wealthy eastern barbarian. Her face expresses shame and disgust at her ignominious position, while about her lip hovers that contemptuous scorn which a woman can so well show for her unmanly oppressor. It is a hard thing to produce a perfect work, and many faults were soon found to injure the well-merited reputation of the statue. The manner in which the right hand was made to lean upon the trunk of a tree, while the whole weight of the body was thrown upon the left leg was, however, the only grave error committed by the sculptor; and the greater number of those who daily swept past this happy effort of his genius, felt disposed to reply to all the merciless critics—

> "If to her share some minor errors fall,
> Look in her face, and you'll forget them all."

The organ in the gallery was not a contribution from the United States; space had been in the first instance allotted to the builders, Messrs. Gray and Davison of London, at the northern end of the Transept; but it was found impossible to leave it in that position, as, when the instrument was played, so large was the crowd which assembled to hear its magnificent tones, that the passage in the gallery was soon completely blocked up, and all circulation stopped.

AMERICA.

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